

VOL. V.
No. 1.

ART

Jan.-Feb.
1908.

ARCHITECTURE

BEING THE JOURNAL OF THE INSTITUTE OF ARCHITECTS OF N.S.W.



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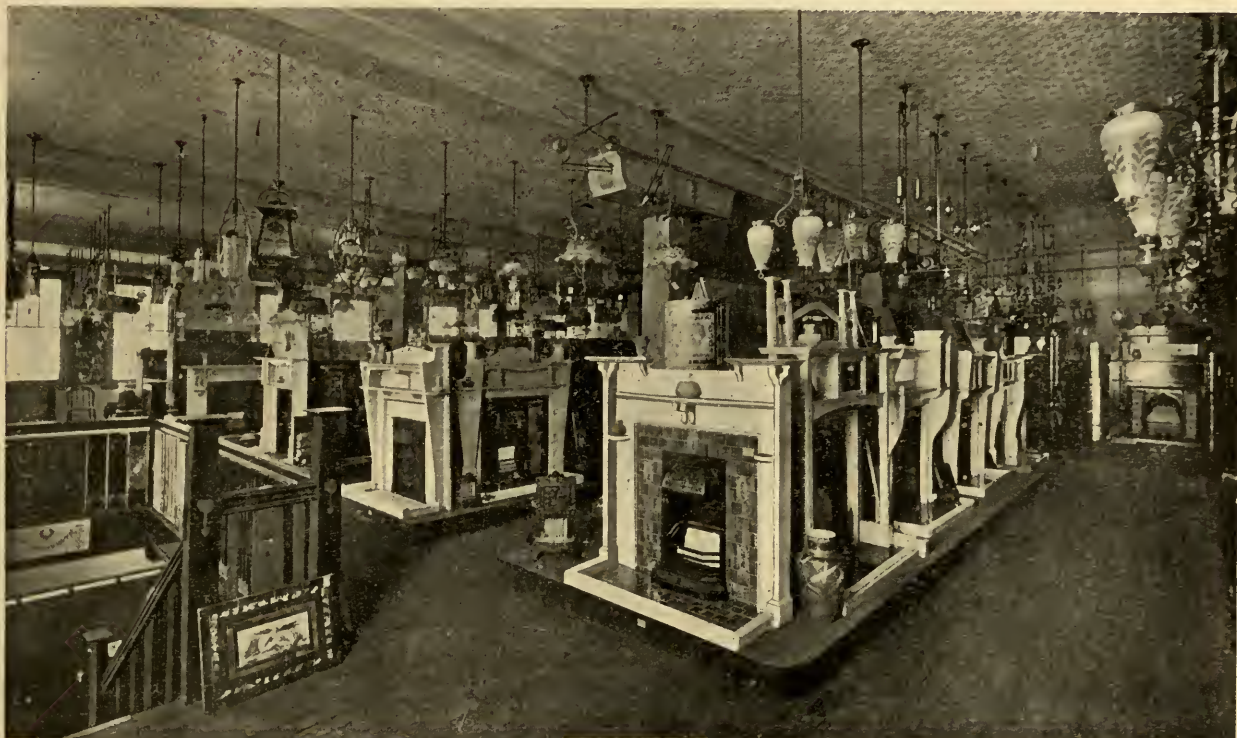
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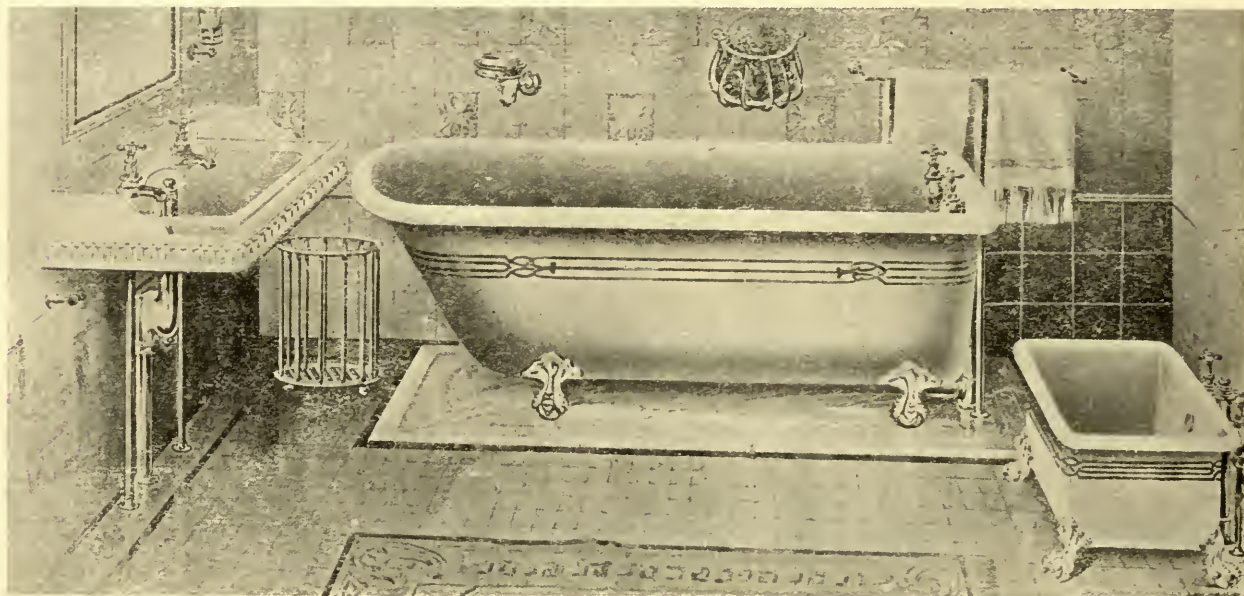
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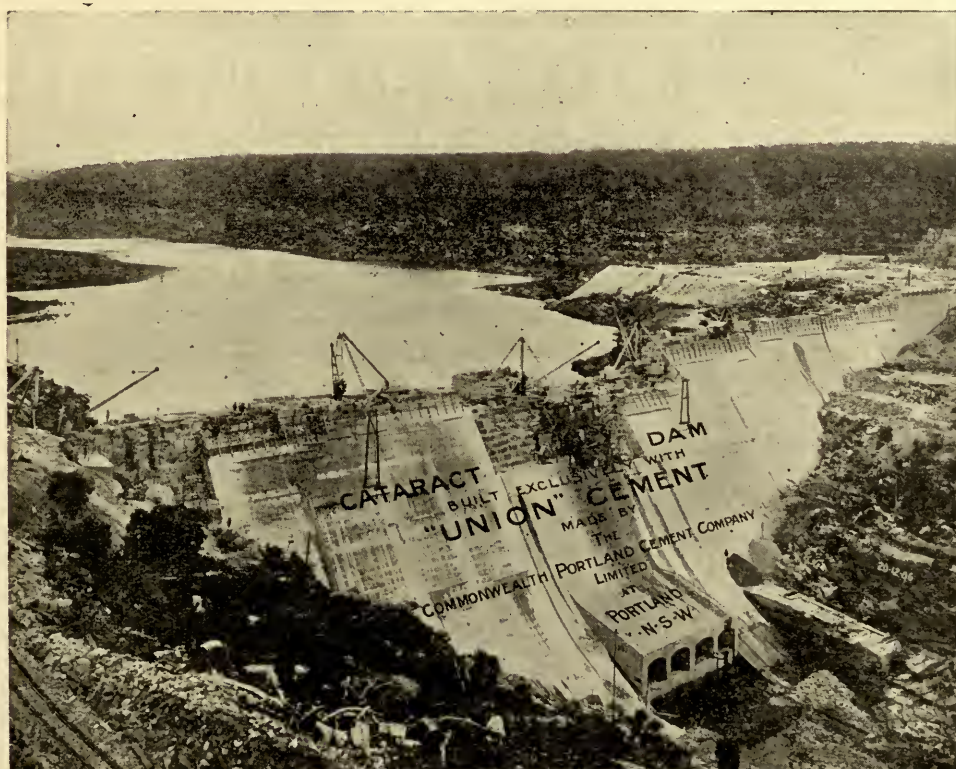
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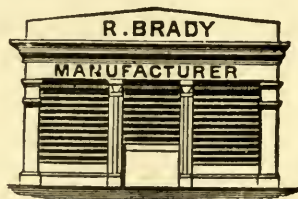
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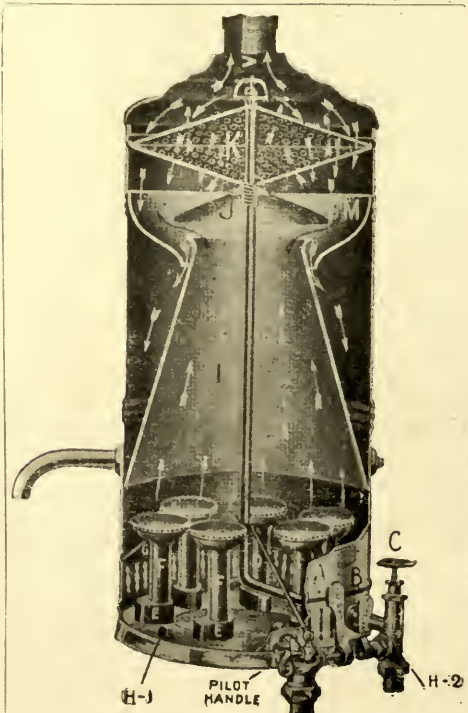
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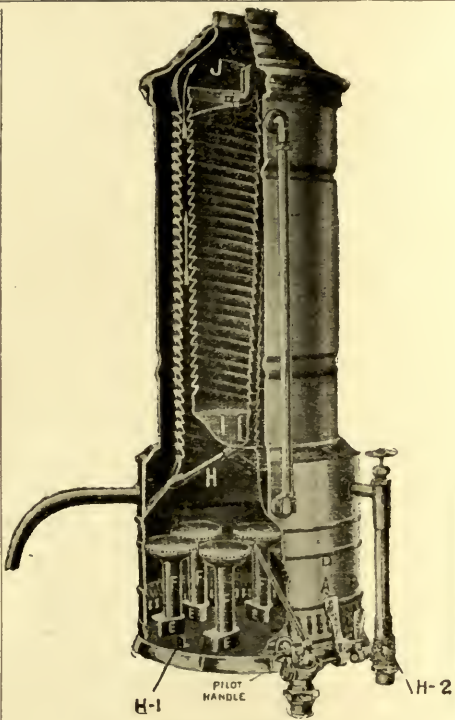
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8	1/2-inch	2 1/2 "	28 1/2 "	10 1/4 "	7	0	0
6	3/4-inch	3 "	29 1/4 "	12 "	8	15	0

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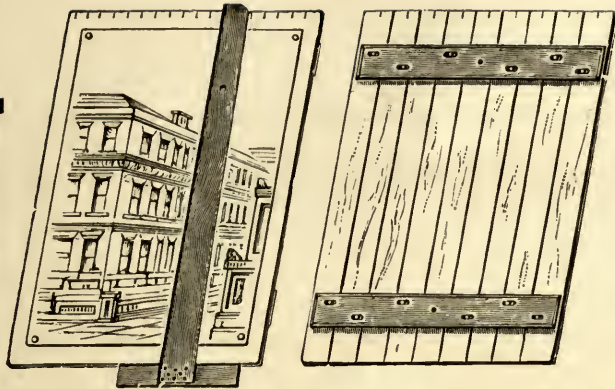
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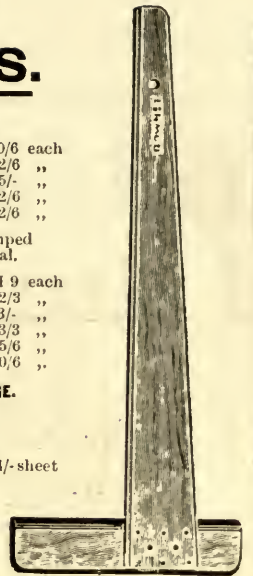
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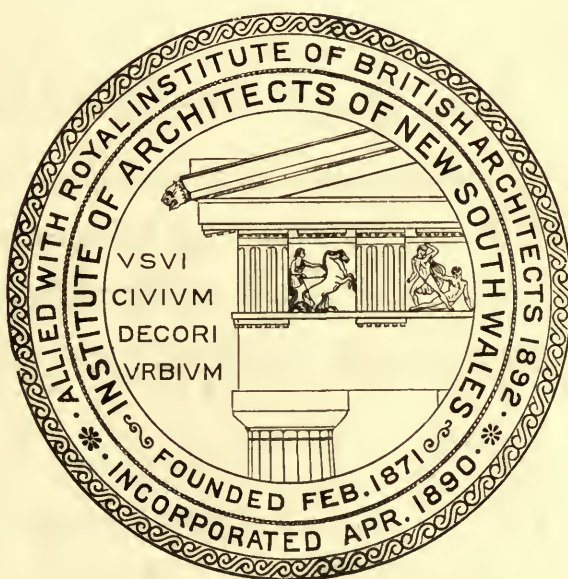
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Solid Oak Roll Top Cutler Desk (as illustrated).

Finished Walnut, 4 ft. 2 in. wide, 2 ft. 6 in. deep, 3 ft. 10 in. high, with 3 rows of 6 pigeon-holes, 2 large and 2 small book pigeon-holes, sliding and fitted trays in centre, 2 drawers under pigeon-holes, patent 3 ink well and blotting pad, 2 pedestals fitted with 2 rest slides, 2 drawers 9 in. deep and 6 drawers 3½ in. deep, with patent lock and key (as illustrated), £12 2s. 6d.; with two rows of six pigeon hole, £10 2s. 6d.



ROLL TOP CUTLER DESK, £12 2s. 6d.

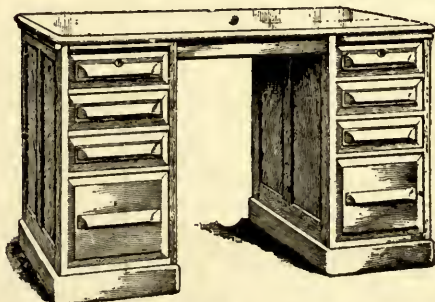
Roll Top Cutler Desk (very similar to illustration).

Solid Oak Finished Walnut, 4 ft. 6 in. wide, 2 ft. 6 in. deep, 3 ft. 10 in. high, 2 rows of 6 pigeon-holes over 2 drawers, centre trays, 2 small and 2 large pigeon-holes for books, patent 3 ink wells and blotting pad, 2 pedestals fitted with 2 rest slides, 2 drawers 9 in. deep and 6 drawers 3½ in. deep, with patent lock and key (similar to illustration). £12 2s. 6d.

Solid Oak, Finished Walnut, 5 ft. wide, 2 ft. 6 in. deep, 3 ft. 10 in. high, with 2 rows of 6 pigeon-holes over 2 drawers, centre trays, pigeon-holes, patent 3 ink wells and blotting pad; two pedestals, fitted with 2 rest slides, 2 drawers 9 in. deep, and 6 drawers 3½ in. deep, with patent lock and key. Similar to illustration.

£13 12s. 6d.

Cutler Writing Tables.



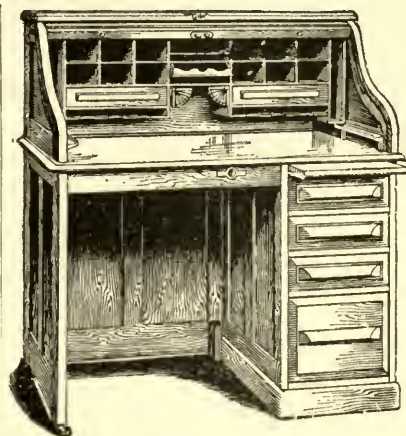
illustration, £6 12s. 6d.

Cutler Writing Table.

Solid Oak, Antique Finish, Flat Top Writing Table, 4 ft. wide, 2 ft. 6 in. deep, 2 pedestals, fitted with 2 rest slides, 2 drawers 9 in. deep, and 6 drawers 3½ in. deep; with patent lock and key, as illustrated, £6 5s.

Cutler - Writing Tables

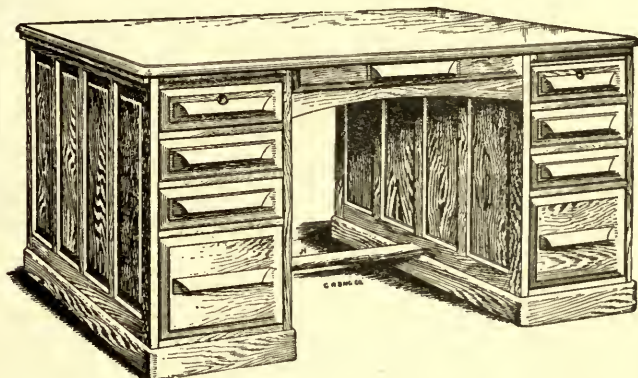
Solid Oak, Walnut Finished, Flat Top Writing Table, 4 ft. wide, 2 ft. 6 in. deep, 2 pedestals, fitted with 2 rest slides, 2 drawers 9 in. deep, and 6 drawers 3½ in. deep, with patent lock and key, as illustrated.



Single Pedestal Cutler Roll Top Desk.

Solid Oak, Cutler Roll Top Desk, Finished Walnut, 3 ft. 6 in. wide, 2 ft. 6 in. deep, 3 ft. 10 in. high, with 2 rows of 6 pigeon-holes, one pedestal fitted with 1 rest slide, 1 drawer 9 in. deep, and 3 drawers 3½ in. deep; with patent lock and key (as illustrated). £9 2s. 6d.

Double Pedestal Cutler Writing Table.



Solid Oak, Walnut Finish, Double Pedestal Flat-top Table, 5 feet wide, 4 feet deep, consisting of 2 Double Pedestals, each fitted with rest slide, 1 drawer 9 in. deep, and 3 drawers 3½ in. deep, with patent lock and key; knee-hole in each side. As illustrated,

£13 15s.

English Roll Top Desks.

Fumed Solid Oak Roll Top Desk, 4 ft. 6 in. wide, 2 ft. 8 in. deep, 3 ft. 6 in. high, two rows of pigeon-holes, Oak lined, with movable partitions; 2 pedestals fitted with 2 rest slides, and drawers for invoice or letter paper, with automatic lock and key, £12 10s.

Fumed Solid Oak Roll Top Desk, 4 ft. 2 in. wide, 2 ft. 8 in. deep, 4 ft. 9 in. high, with 6 enclosed wood pigeon-holes and paper divisions; 2 pedestals fitted with 2 rest slides and drawers for invoice or letter paper; with automatic lock and key. £10 7s. 6d.

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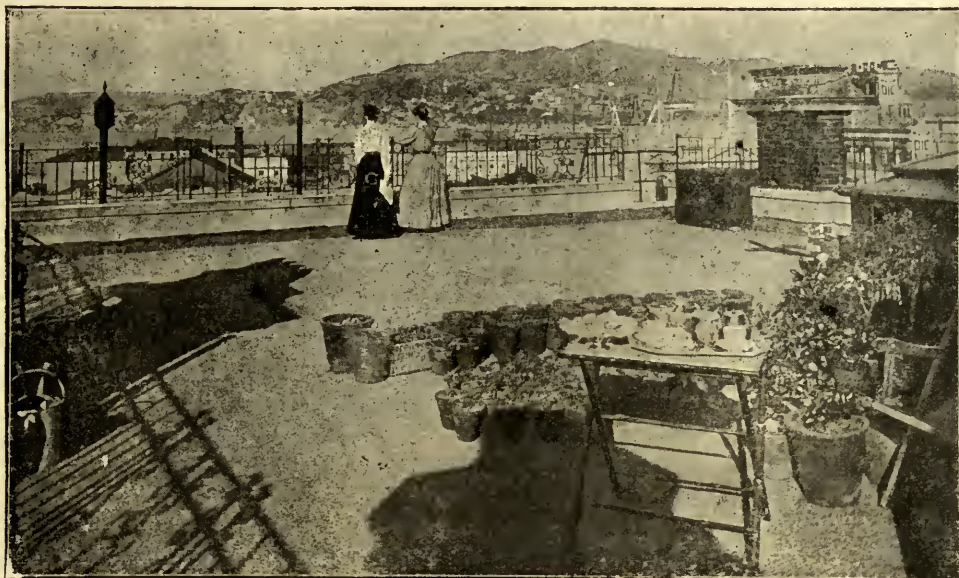


"NOCTURNIENNE."

*From the Water Color by Fred Leist,
in the National Art Gallery, N.S.W.*

"IF IT IS NOT SEEMLY, DO IT NOT; IF IT IS NOT TRUE, SPEAK IT NOT."—*Marcus Aurelius*.

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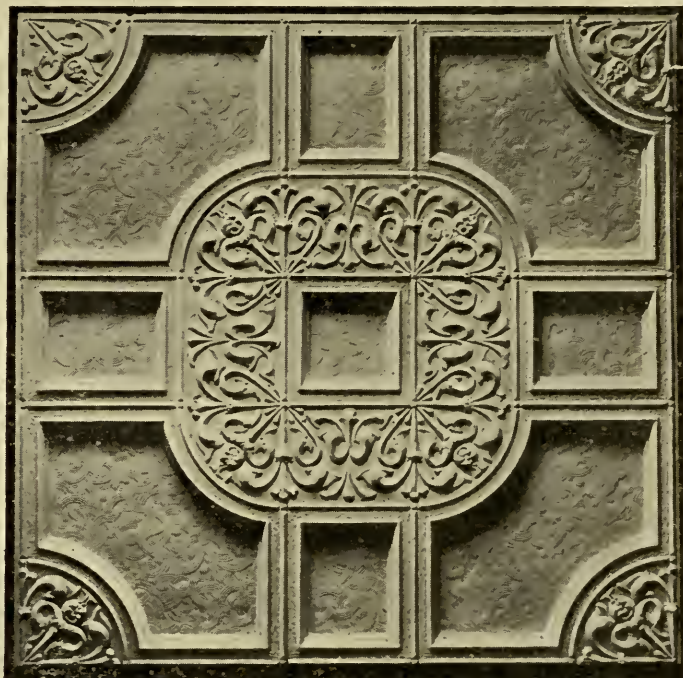
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MELBOURNE.

Art and Architecture

A RCHITECTS CHARGES.

THE American Institute of Architects has recently adopted a new schedule of charges, for in the United States, as elsewhere, it has long been felt that some reform was necessary in computing the remuneration an architect should receive for his work. A percentage basis is always inequitable and sometimes absurd; and, owing to the peculiar relations that exist between owner and architect, it must be always more or less unsatisfactory and open to suspicion. For the position is practically this: the owner says in effect to his architect: "I want you to design me a building that will not cost more than such a sum, and I expect you to exercise every care in order that the amount mentioned shall not be exceeded. In this work I look to you for advice in all matters of expenditure, and I know very well that such advice, if honestly given, must be often contrary to your own interests; but then it is part of your business to give honest advice. It is your duty to save me all unnecessary expenditure. If the building satisfies me when it is finished, I will pay you five per cent. upon the total cost, and for every pound you save me *I will deduct one shilling from the amount of your commission.* Is ever such a foolish contract entered into in any other profession? In every other walk in life, the man who is placed in a position of trust is paid to protect the interests of his employers. Apart from any sense of personal rectitude he may possess, he is made to feel that it is to his material interest to be honest. If he is not, then his employers, some day, may have to suffer for their shortsightedness. The architect's client would probably retort that all this has nothing to

do with him, the basis of payment and the amount to be paid having both been fixed by the architects themselves. He merely conforms to custom. This is perfectly true, and consequently any reform in this ineffably stupid mode of payment must proceed from the governing bodies of the architectural profession.

The charges are just as unfair to the client in many instances. A depth much greater than that specified may be found necessary in the foundations, or it may be considered advisable to increase the height of the walls. All this can be done without any extra trouble or expense to the architect, and yet he charges his commission upon the total cost. Of course, on the other hand, he is expected to be equally ready to reduce his fees if the cost of the building should be reduced. Any way one takes it, the system is an absurd one. A large shed, involving very little thought or trouble, will bring in a commission equal to that earned in designing and supervising the erection of a comparatively ornate residence, if the total outlay be the same in each instance; and the man who conscientiously devotes all the skill and care at his command to the production of an architectural work of art earns no more than the one who is content to erect any structure upon which an equal amount is expended that will satisfy his employer. This difficulty has arisen because in the first instance five per cent. was fixed as the minimum, and in course of time it has come to be looked upon as the maximum fee to which an architect is entitled.

The American Institute of Architects has lately revised its schedule of charges, in the hope of remedying some of these anomalies; but the result is somewhat disappointing. On the first \$10,000 of cost it is proposed that the charge shall be 10 per cent.; on the second \$10,000 of cost, or any part thereof, 7 per cent.; on the next \$30,000 of cost, or any part thereof,

FRED. LEIST ARTIST AND ILLUSTRATOR

6 per cent.; on any balance of cost, 5 per cent. This is all very well, but, while

“It is the deliberate judgment of the Institute that for full professional services adequately rendered, an architect should receive, as reasonable remuneration therefor, at least the compensation mentioned in the . . . schedule of charges, . . . any variation may properly be left to individual members or chapters of the Institute.”

The document is described as the “Schedule of Proper and Minimum Charges,” but the Institute admits that it is both unwilling and unable to enforce them. Each member may make his own schedule; and, according to the President, his charges may be either higher or lower: the proposed schedule is only suggested as a basis. The Institute, it is claimed, is not a trades union to fix the rate of fees, and consequently each architect must do as he thinks best. This leaves things in a somewhat worse state of confusion than they were, and does nothing towards determining what a fair remuneration shall be, because custom as fixed by the smaller practitioners, who are naturally greatly in the majority, will soon over-ride any schedule of professional practice, and thus render the work of recovering the fees set down by the Institute more difficult even than it was before.

FRED LEIST, ARTIST AND ILLUSTRATOR. *By D. H. SOUTER.*

FOR all time we must look to Europe as the world's art centre—the great university whereto all artists gravitate, and where for many years yet they must graduate before receiving the world's hall mark of approbation.

Mr. Fred Leist is the next Australian artist who leaves us; with this agreeable difference, that his migration is quite voluntary, and it is merely a desire to see how they do things at the other end of the world that starts him on his travels. He leaves an appreciative public behind him in Australia, and resigns a position on one of our leading weeklies which he has held with credit to himself and satisfaction to his principals for several interesting years.

So much has been made of the necessary exodus of talented Australia that it

is quite pleasurable to find at least one who has no reason to complain of an ungrateful country. In the natural development of our nationhood, this favourable condition is sure to become permanent some day, and we, who for many years have materially added to the artistic enjoyment of rations, may soon expect to attain that atmosphere of leisured and cultured opportunity when our painters painting in our own land and our singers singing in our own cities will obtain the same meed of profitable appreciation which hitherto has only been obtainable in the older centres of civilization.



This, however, is somewhat beyond the purpose of this article, which is merely the stringing together of a few pleasant memories for the friends the artist leaves behind him, and an appreciative introduction to those he will make before he returns to us again.

* * * * *

I first happened on him in Double Bay Gully, which, before the advent of the time-

FRED LEIST, ARTIST AND ILLUSTRATOR



FROM THE BATSMAN'S POINT OF VIEW.

payment cottage builder, was a favourite resort of those who sought to commune with Nature, whether with brush or pen. He and Francis McComas were there sketching in water-colours, and breaking the Sabbath at the same time.

So was I.

In later years Leist told me in confidence that he thought I was making a fine sketch, and there being no evidence to the contrary, I am entitled to the benefit of the doubt. Of course, he was a trifle inexperienced to be then a reliable judge, but I remember that he was making a rather bad one, and expressing his opinion of it in forcible terms.

Said I to myself, "That boy will get on—he knows when he misses it."

And this quality has remained his saving grace, lifting him into the position of one of our foremost illustrators, if it be not too narrow a definition. Few of us can look at our work as dispassionately as Fred Leist, and none of us are more tolerant of criticism, even if it be intelligent criticism. It is hardly necessary to mention that "criticism" is used in the sense of adverse comment.

The dictionary gives one definition of a critic as "one who censures or finds fault."

Therefore the painter, poet, and litterateur, finding few intelligences equal to their own, have come to the forgetting of all other qualities in the critic, and recognises him chiefly as "one who censures or finds fault."

Fred Leist commenced his artistic education at the Technical College—he continued it for a little while in the studio of J. S.



STUDY.

Fred Leist.

FRED LEIST, ARTIST AND ILLUSTRATOR



"ON GUARD."

Fred Leist.

Watkins, but it was mainly under the able guidance of Julian Ashton that he began to draw and paint. Professionally he was being trained as a furniture designer in the workshops of David Jones, under the superintendence of F. Dickin, when, feeling the need of a wider horizon, he rented a studio in Norwich Chambers, and designed furniture and fitments until he found a firm footing in the art colony which for years has roosted high on the corner of Hunter and Bligh Streets.

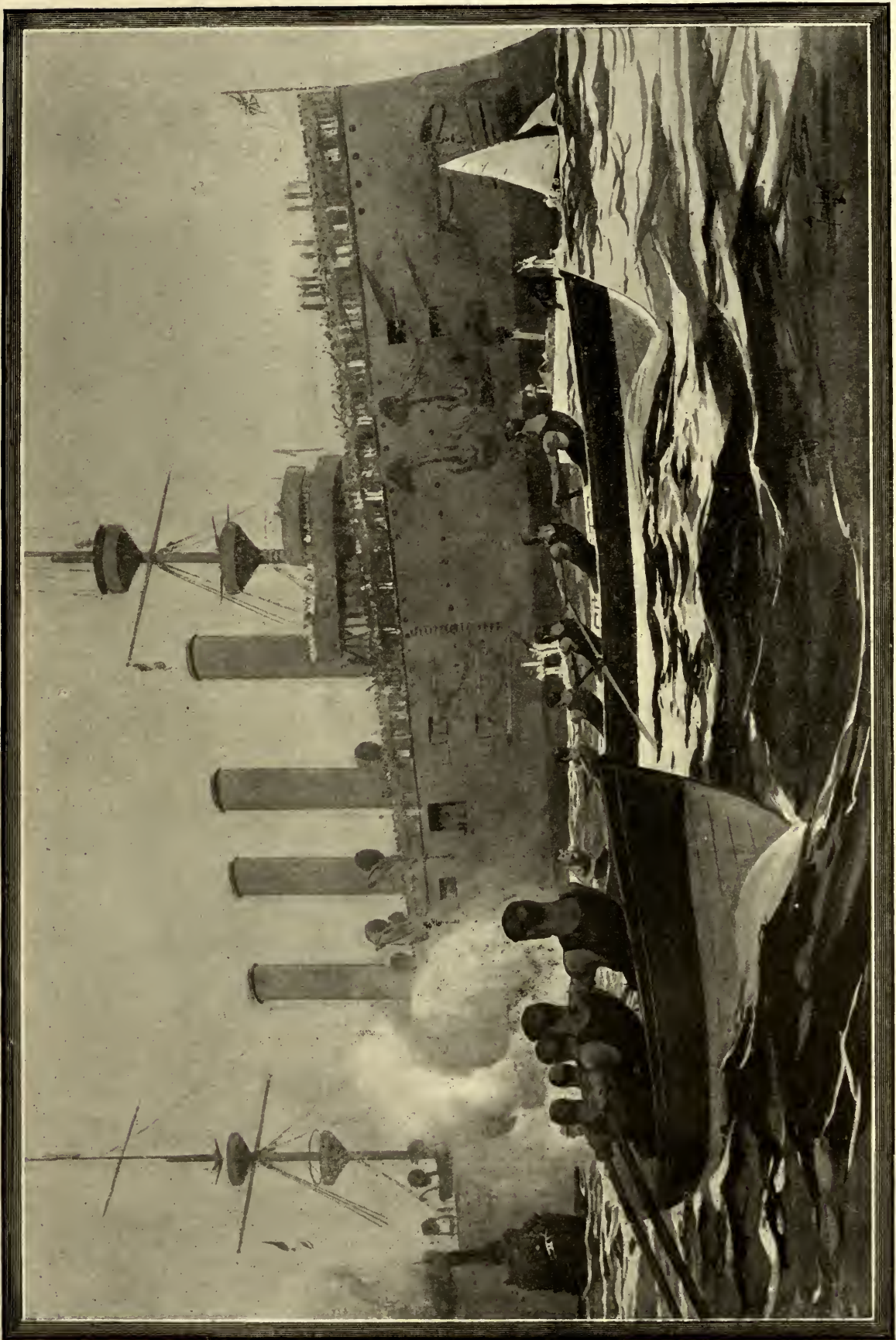
About this time A. H. Fullwood was the New South Wales representative of *The Graphic* and *The Daily Graphic*, of London, a position which, on his return to England, fell to Fred Leist, who during the Commonwealth celebrations was appointed to specially represent these papers in Victoria

and New South Wales, contributing to their pages some of the most striking illustrations of that epoch-marking period of Australian History.

Before this, however, he had made his *debut* on the *Bulletin*, that alma mater of all that is notable and national in Australian art and literature. His first contributions were studies of Sydney newsboys; ragged little urchins who picked up a precarious living on our street corners and dared with almost perfect immunity the dangers of the cumbrous steam trams which infested our thoroughfares in the middle nineties.

Many and interesting were the experiences of those days, sometimes humorous, sometimes pathetic, as witness the story of "Pigface"—"Piggy" for short.

FRED LEIST, ARTIST AND ILLUSTRATOR



Fred Leist.

"Go."

FRED LEIST, ARTIST AND ILLUSTRATOR



THE BUSH FIRE.

Fred Leist.

He was an ideal newsboy for the stage or the novelette, with a face like an angel and a vocabulary like a drunken coal-lumper. For business purposes he had several tales of domestic poverty and affliction; a mother who was sometimes widowed and sometimes dead, and a father who spent much of his time in the hospital or the grave. The calamities which dogged the steps of his younger brothers and sisters would have done credit to his imagination had we not known that he epitomised them from the fatalities column of the evening papers.

He had favoured Leist with a sitting, and eagerly scanned the next issue of the *Bulletin* to show "his picture" to his mates, but no picture was there.

"Say, mister," he accosted Leist that Thursday afternoon, "was yer pullin' me laig erbout that there piccher, 'cause it ain't in the bloomin' pyper."

Fred explained that it would probably appear at a later date, but drawing after drawing was published, and yet no Piggy. Keen to note his disappointment, his mates advised him every Thursday morning of the regrettable fact, and goaded him almost to madness by pointing proudly to

many an illustration of their quaint figures from Mr. Leist's pen.

It hurt Piggy very much. The cheerful "G'day, boss," with which he was accustomed to greet Fred changed to bitter invective, and many and deep were the picturesque curses which he hurled at the helpless artist, until Nemesis stepped in and Piggy, crushed and bruised and dying, was borne to the Hospital one wet winter's night.

Only a few hours of life were left for him, but they included a Thursday morning, and among his last visitors was one of his *confrères* of the street corner, who, timid and tearful-eyed, tiptoed to the bedside.

"It's all right, Piggy," he said, pushing a still damp *Bulletin* into the little chap's hand; "yer picture's in it!"

There was considerable doubt at the time whether the picture didn't kill Piggy just as much as the tram did.

From newsboys he turned his attention to the now almost extinct type of "Domainites," and worked his way up the pictorial scale until he developed something which came to be known as "The Leist Girl." She is a dainty production—always pleas-



THE FAVOURITE WINS.

Fred Leist.

ing and quite respectable. Any man could introduce her with perfect safety into the bosom of his family. Only once did she fall from grace, but he labelled her in "Waverley French," and the trustees of our National Gallery purchased her before learning her true character. As "Noctur-

nienne" she hangs in the Australian Court, one of the best of our water-colours, her great grey eyes peering out of the wet night, and the half-formed invitation hovering on her lips, preaching a perpetual sermon for such of us who have eyes to see and a heart to feel for erring humanity.



AN ELECTION CROWD

Fred Leist.

THE ARCHITECTURAL EXHIBITION

He also contributed work of a very high order to other journals—notably “Rowlandson’s Commonwealth Annual,” the originals of some of his work in its pages being also secured for the National Gallery.

He was by this time a fairly regular contributor to the *Sydney Mail*, under the editorship of the late J. P. Dowling, and soon joined the staff as its special artist, a position which he now resigns to go and see if the world is really round.

On the formation of the Society of Artists, he was one of its original members, sitting on its committee for several years; and on the re-establishment of that body he was included among The Twelve.

The Royal Art Society, on being joined by the Society of Artists, also gave him a seat at their council table, and scored high for him at every election, placing great regard on his services on their selection and hanging committees.

Several of his more serious productions are in our National Collection, and a space is reserved for the big picture he is going to paint when he returns to us with an experience widened by travel and observation in the four corners of the earth.

THE 1907 EXHIBITION OF THE INSTITUTE OF ARCHITECTS OF N. S. WALES.

THE Exhibition of Architectural Drawings, held last December, under the auspices of the Institute of Architects of New South Wales, though interesting to those connected with the profession, did not attract the general public, to any great extent, and consequently failed in one of its principal objects.

The chief motive of such exhibitions is to interest those—and there are many—who take an unprofessional pleasure in the architect’s work; but these intelligent amateurs are concerned principally with the pictorial side of the craft, and this, it seems, the architect is too busy to bother about.

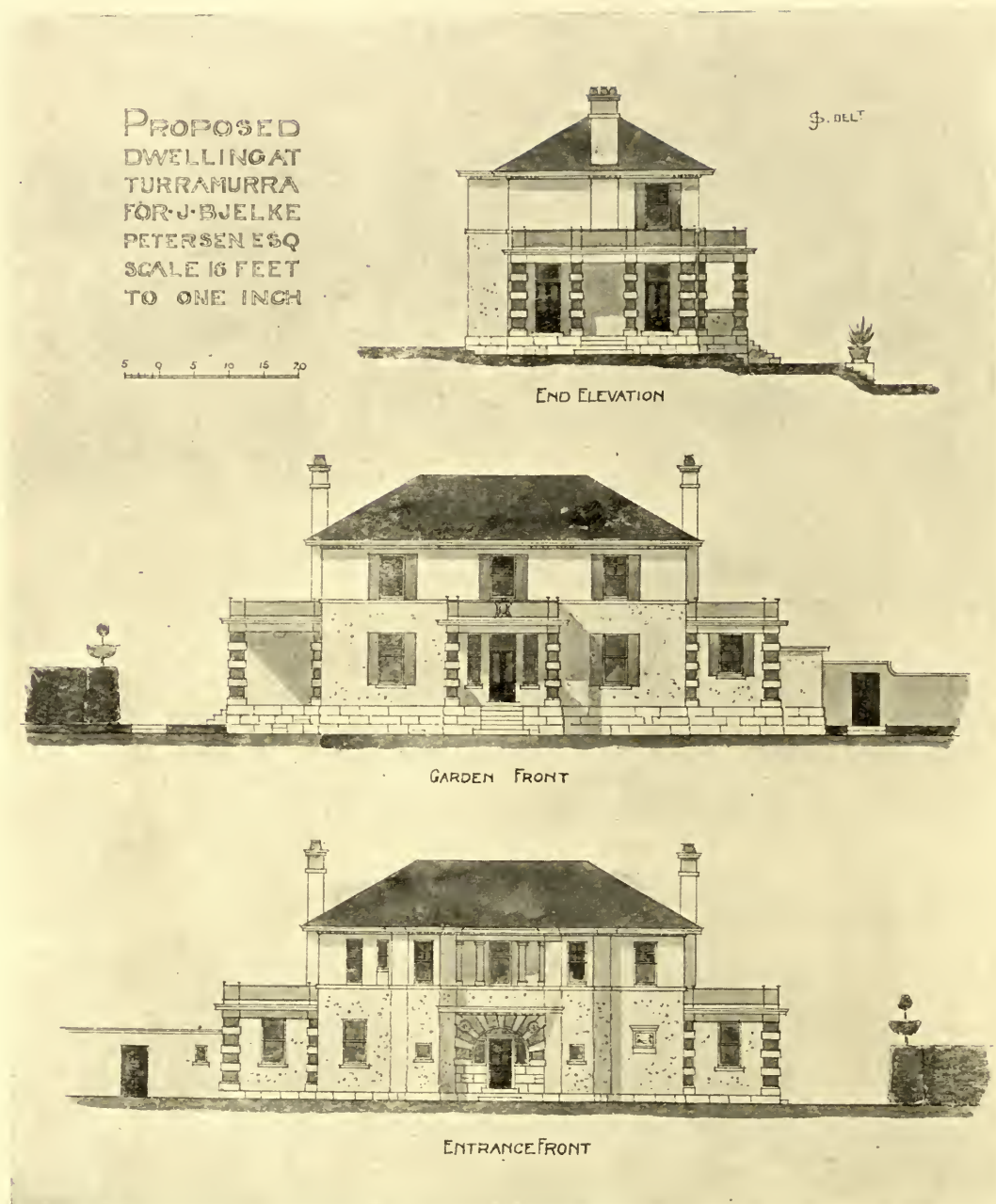
The art of perspective drawing would appear to be falling into disuse. Want of time, or want of incentive—whichever may be the case—compels the designer of buildings to trust entirely to his geometrical drawings, except in very large work, and chance the rest. This is not as it should be; for perspective to an architect



RESIDENCE, BEECROFT.
N.E. VIEW.

G. Sydney Jones, Architect.

THE ARCHITECTURAL EXHIBITION



Sulman and Power, Architects.

should mean something more than the mere making of a pretty picture. It is one of the two means at his disposal by which he may judge the effect of his building when completed. The other is by making a model, but, on account of the time and trouble involved, this can seldom be done until the plan is fixed and the design practically decided upon. The perspective sketch, on the other hand, can be made when the first studies have assumed

shape, and, however slight and inartistic it may be, it will convey, even to the designer, a better idea of what the finished structure will look than any number of purely geometrical elevations. In fact, it is not too much to say that any building of importance should be more or less designed in perspective. The practice at present is to make the perspective drawing when the plans are quite finished, and if any portion of the building is then found to

THE ARCHITECTURAL EXHIBITION



DESIGN SUBMITTED IN COMPETITION FOR
THE COMMERCIAL TRAVELLERS' CLUB.

*Kent and Budden,
Architects.*

look awkward, or susceptible of improvement, the perspective is promptly "faked" until it satisfies the architect's eye; but it is seldom considered necessary or practicable to alter the working drawings themselves, as the preliminaries are generally too far advanced.

Of course, the obvious answer to all this is that the client will not pay for perspectives or models, and that consequently the architect cannot afford the time

or expense necessary for their production. But if architectural exhibitions are to be a success, some sacrifice must be made; for the intelligent amateur has grown decidedly tired of photographs.

We illustrate a few of the many excellent drawings shown; but many others that we would have liked to reproduce are unavailable, having been sent to the Australian Natives' Exhibition in Melbourne.

SOME EARLY AUSTRALIAN BOOK-PLATES

SOME EARLY AUSTRALIAN BOOK-PLATES. *By JOHN LANE MULLINS.*

MR. JUSTICE FIELD.

AMONG the earliest book-plates used in Australia were those of Barron Field, who arrived in Sydney in February, 1817, having previously been appointed a judge of the Supreme Court of New South Wales. In December of the following year he held



in Hobart Town his first circuit of the Supreme Court in Van Dieman's Land, and returned to Sydney in January, 1819.

To readers of the delightful "Essays of Elia" he is known as the recipient of an amusing and somewhat satirical epistle from Charles Lamb in 1823, in which the writer confesses that he knows "less geography than a schoolboy of six weeks' standing," and cannot "form the remotest conjecture of the position of New South Wales or Van Dieman's Land."

The essayist, who was born under the shadow of the cognisance of the Winged Horse, addressing his distant correspondent "in that strange world to which he has been transplanted," and in a reminiscent

vein, writes:—"I am insensibly chatting to you as familiarly as when we used to exchange good morrows out of our old contiguous windows, in pump-famed Harecourt, in the Temple."

Field collected and edited "Geographical Memoirs in New South Wales," published in London in 1825, a number of papers on Australian explorations, geology and meteorology; contributed several from his own pen on "The Aborigines of New Holland and Van Dieman's Land" and "The Rivers of Australia," and also gathered the first fruits of Australian poetry.

It is curious to find that his first name provoked the cynical criticism of Lord Beaconsfield, who said of him:—"The Judge Advocate is that Mr. Baron Field who once wrote a book, and whom all the world took for a noble; but it turned out that Baron was to him what Thomas is to other men. I find him a bore and vulgar," and makes another unkind reference to him as the "noisy, obtrusive, jargonic judge." However, this narrow estimate is not shared by Commissioner Bigge, who bestows unqualified praise on his legal attainments; testifies to his employing his influence to promote the purposes of justice; to his display of a very independent judgment, and to the soundness and



SOME EARLY AUSTRALIAN BOOK-PLATES

impartiality of his decisions. Mr. Justice Field is of the greatest interest to collectors of Australian book-plates as one of the earliest Australian officials who possessed a book-plate. It is not claimed that his book-plates, for there are two of them, were engraved in New South Wales. Both are armorial, though distinct in design and treatment. The first shows a crest with plain shield, and on a ribbon underneath "Barron Field, Esq., of the Inner Temple, Barrister-at-Law." No motto is found, and the arms are: Quarterly first and fourth, sable a chevron engrailed between three garbs, argent; second and third quarters, sable, a lion rampant, argent; impaling argent a cross crosslet fitchee in chief and a stag's head erased in base, all gules. No mantling or helmet is shown, and the crest is an arm in armour fesseways issuant from clouds from the sinister, holding in the hand an armillary sphere erect.

The second book-plate is much more elaborate and embellished. Helmet, mantling, and motto are added, and the arms occupying the dexter half of the shield above described are displayed upon the whole of a shield of Jacobean design balanced upon an ornamental scroll or gas-bracket, from which hangs a ribbon with the motto: "*Nil agit litem quod lite resolvit*," and underneath in Italian script the name Barron Field. In this plate impalement is not made use of, but a small escutcheon is superimposed on the centre of his arms, with his wife's infestence. They are not identical with those impaled in the first plate, but show argent, on a bend sinister gules three escallops of the first between a stag's head erased, between the attires a cross crosslet fitchee, and in the sinister base point a bugle horn stringed both of the second. Mr. Justice Field sailed for England in February, 1824.

DR. WILLIAM BLAND.

Another historical personage connected with the early history of New South Wales is Dr. William Bland. Destined to follow the example of his distinguished father, a medical practitioner in London, he was scarcely 21 years of age when he became a member of the Royal College of Surgeons of England, and received an appointment in the Royal Navy. Like Shakspeare's typical soldier, he appears to have been "jealous in honour, sudden and quick in quarrel," and on the voyage to India, whither his ship was bound, he took offence at the action of the purser. A duel resulted, which proved fatal to Dr. Bland's adversary. He then challenged a brother officer, who had imputed unfairness in the first encounter, and a second duel resulted, in which neither principal was hurt, but both officers were arrested and tried at Calcutta. Dr. Bland was exiled to Sydney, where he arrived in 1814, in his 25th year. From that period until his death (in 1868) his name is associated with acts of philanthropy and charity administered through the medium of professional channels, while his enlightened spirit roused him to embark on a career of public usefulness opened for him by his return in 1843 as one of the members for Sydney to the first elective Legislature, the old Legislative Council. His armorial book-plate, about which we are chiefly concerned, is an exact copy of that used by his father, except that under the name in the elder Bland's plate the letters M.D. denote the degree in medicine betokening the qualification of its owner, and the arms displayed are on a plain modern shield with mantling but no helmet or motto. They are: Argent, on a bend sable 3 pheons or, surmounted by a crest; out of a ducal coronet or, a lion's head proper. Underneath in Italian script is engraved the name William Bland. He employed also a plain label with the name Willm. Bland engraved in small German text.

AN ART TOUR THROUGH THE OLD WORLD

AN ART TOUR THROUGH THE OLD WORLD. *By* *W. A. MOIR.*

THIS is undoubtedly the age of travel; the desire to move about and visit foreign lands is perhaps one of the most striking features of modern life.

The marked increase and rapidly increasing number of travellers has been accompanied by a simultaneous increase in the facilities for travelling, and the trend of scientific research and engineering skill point to the means of intercommunication becoming still more luxurious and quicker in the near future.

Our party, in quest of Art experience and other education, left the P. and O. Company's steamship "Mooltan" at Port Said, and journeyed by rail to Cairo.

We arrived about twelve o'clock at night, and were struck with the brilliantly-lighted shops, and cafes, with busy throngs of people about at what we considered that late hour of night; but we were informed that the cafes are open until three o'clock, and sometimes all night.

The hotel accommodation in the Savoy and Shepherds is about as good as the very best in England. The latter is splendidly designed and decorated; an imposing Egyptian arch spans the entrance to the smoking and dining rooms, and the Eastern effect is heightened by the fine palm and floral decorations around the walls.

The dimly-lighted smoking-room is intended to refresh and cool the visitor after coming out of the fierce heat and glare of the street.

We visited some of the finest mosques; and there are upwards of two hundred in Cairo. The huge dome, with the dim light coming through small coloured windows high up, the lamps hanging from the roof, the beautifully-carved woodwork, the tiled floor with richly-worked mats, give these places of worship an air of imposing solemnity which cannot fail to impress one after coming from the brilliant sunlight and barren ugliness of the desert.

The mosque of Amru is about three miles from Cairo, and is held in great veneration, as it is not only one of the oldest, but is an exact reproduction of the

Mecca Mosque. A pair of columns in the front are called "The Needle's Eye," and, according to the Arab tradition, only men of the highest integrity can squeeze through. When Ismail saw that his portly figure could not squeeze through, he ordered the space to be filled up; now it is taken down again, and the Arab guide demonstrated that he could get through easily, "for he was a good man."

The European delights to wander through the Arab quarters of Cairo, to see the novel sights, and the ebb and flow of the human tide along the famous Mouski, which is perhaps the busiest street in the world. We felt that it was quite impossible to give an adequate impression or picture of Eastern life by description.

New Cairo, on the other hand, compares with some of the best streets of Paris. There are fine substantial buildings, boulevards, cafes and shops equal to some of the best in the gay capital; and when the fashion and style are out driving in their carriages, with high-stepping horses and luxurious motor-cars, one can imagine oneself in the Champs Elysees or Hyde Park.

The great excursion of Cairo is to the Pyramids, and the builders of those imperishable masses of stone seem to have invaded the realms of immortality; they have been there for over four thousand years, and seem likely to remain there for ages yet to come.

And a trip to Sakkara on camels across the desert to the Temple of Ti is extremely interesting. The entrance is by a path cut in the sand, and down below the surface of the desert, on the threshold, stands a figure of the god himself, leaning on his rod of office.

The frescoes are as fresh as the day they were painted, and represent acrobatic exercises, capture of animals in the wilderness, musical entertainments. All that was noble in life has been portrayed by the artist. In some places the carvings are in relief, and wrought with extreme delicacy and finish.

The tombs of the sacred bulls contain twenty huge sarcophagi, brought from Syrene, a distance of about 600 miles, and weigh about 65 tons each. The Viceroy

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desired one for the Cairo Museum, but found the difficulty of transport so great that he abandoned the attempt, and it remains in the doorway to this day, a tribute to the mechanics who accomplished this stupendous undertaking 4000 years ago.



BREAD SELLER, CAIRO



A WATER FRONTAGE.



MOONLIGHT ON VENICE.



A CONTINENTAL BULLOCK TEAM.

We passed through the site of the ancient city of Memphis, which has now completely vanished from the face of the earth; all that remains to mark the spot is a statue of Rameses II., and a few trees.

On this barren plain stood a magnificent city, with imposing palaces, temples, and

squares, and hundreds of thousands of people lived and toiled here for centuries.

Abdal Latief, the historian of Bagdad, visited Memphis about 700 years ago, and we gather from his writings that it must have been an immense and beautiful city.

He says:—"Though more than one nation has been at great pains to destroy this vast and ancient city; and carry away the stones and materials of which it was constructed, and to mutilate the statues that adorned it, in spite of this, and all that more than thousands of years have done in addition to man, these ruins still offer

to the eye of the beholder a mass of marvels that bewilder the senses, and which the most skilful pen must fail to describe."

Stones, marble slabs, and statues were carried away to build Cairo, and some of the pillars are to be found in the older mosques, and as we passed through this

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desolate spot on camels we could hardly realize that such a wonderful change could ever have taken place.

Our party reluctantly left these enchanting and historical cities of the East, and crossed the Mediterranean in the P. and O. Company's steamer "Isis" to Brindisi; proceeding by rail across Italy to Naples to see the famous gallery of sculpture, Vesuvius, and the ruins of Pompeii and Herculaneum.

Rome was one of the places that fascinated us beyond all expectations. It is a place of amazing interest, and would take months to see properly, and its art treasures would be unending labour to describe.

The majestic pile of St. Peter's and the Vatican, regarded from an art and architectural point of view alone, will be an eternal delight to mankind.

The magnificent library, with its priceless manuscripts, is one of the world's treasures. Then there are many famous originals in art and sculpture beyond all monetary computation, such as the Laocoon, the Apollo Belvedere, the Boxers, Meleager, and many other well-known statues.

Also the frescoes in the Sistine Chapel, by Michael Angelo, are of world-wide fame, and those painted by Raphael in the apartments known as Raphael's "stanze" are very beautiful.

The picture galleries contain some of the finest examples of the art of Leonardo da Vinci, Titian, Corregio, Paul Veronese, and other masters of the Italian school.

After visiting the many fine temples and ruins of the Forum, the Coliseum, the church where St. Paul was supposed to have been beheaded, and the dungeon where St. Peter was imprisoned, and many other historical sights, we pushed on to Florence, the city of beautiful surroundings, and the favourite resting-place for tourists, on account of its many fine walks and drives.

The Pitti Palace and the Uffizi galleries are two of the most interesting galleries in Italy. The former collection is due to the art culture and taste of the famous Medici family; they encouraged every artist of note, and spent huge sums of money in acquiring beautiful things,

and this noble passion descending from father to son, they gradually enriched their palace with many of the finest art treasures of mediæval times.

The Uffizi Gallery is unique from the fact that in one section it contains portraits of nearly all the best artists of the world, painted by themselves.

It is considered to be one of the highest honours in the artistic profession to be honoured with a place with Velasquez, Rembrandt, Titian, Van Dyck, Michael Angelo, Raphael, G. F. Watts, Lord Leighton, and other leaders of their periods.

After wandering through miles of old masters and galleries of statuary, some of our party showed signs of acute artistic indigestion, and we found the exposition of modern art at Venice a welcome change from monotonous Madonnas and unhealthy-looking saints.

The beautiful pile of buildings situated in the public gardens, on the banks of the Grand Canal, are a sight in themselves.

There are over thirty spacious galleries, containing masterpieces from all countries and schools of modern art, very tastefully displayed on walls, beautifully decorated, and lighted to show the paintings to the best advantage.

The English school was principally represented by John Sargent, R.A., and John Lavery, and nothing in the whole collection exceeded the work of these two artists.

Sargent had fourteen of his best works, and Lavery had a number of fine portraits and figure subjects, which were always surrounded by appreciative groups of artists and art lovers of all nationalities.

The French, Italian, Austrian, German, Spanish, Russian, Norwegian, Dutch, and other schools were well represented, and nothing finer could be placed before an art student from an educational point of view.

Although the methods and technique of these schools showed great variety when brought into juxtaposition, the general trend seemed to be in the direction of realistic and subtle effects and expression; the large and gaudy exhibits were treated as the vulgar in art, and were freely relegated to the corners and ceilings.

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It is fully realized amongst artists and critics that the modern exhibition has a deleterious effect upon art, for it has a tendency to make men paint things that "shriek" in order to attract attention.

Our wanderings in search of art education next led us to the picturesque city of Vienna, on the blue Danube; here we were entranced with the many fine public buildings, well-laid-out streets and parks, adorned with statuary and fountains.

The National Museum is a splendid edifice, enriched with one of the finest collections of mediæval art; there are thousands of works by old masters of all ages, but a great many of them are very poor productions, and deserve very little attention, and surely must have been very early works, or painted by their pupils.

But there are many fine examples worth the closest study, especially the Velasquez collection, which is the best to be found out of Spain.

There are also some of the finest works by Michael Angelo, Titian, Tintoretto, Raphael, Van Dyck, and many other famous painters of bygone days.

Here we saw Raphael's famous "Madonna among the Verdure," and Corregio's celebrated "Jupiter and Io"; also the "Church Fair," by Peter Brueghels, which is a beautiful work, full of fine grey tones, and in a splendid state of preservation.

There are many fine examples of Austrian art in the modern galleries, and there are numbers of private collections, of which that owned by Prince Lichenstein is one of the finest in the world.

The Munich school is the centre of German art culture, and, unlike other academies, it is divided into distinct departments.

The students have the privilege of selecting the instructors most in sympathy with their ideas, and the advantage of this method is obvious, and the excellent results achieved go far to prove the wisdom of this arrangement.

In addition to this, the Academy is very liberal in providing studios for the most promising students, who also have access to the valuable collection of costumes belonging to the institution.

In the permanent gallery of modern art there are many fine pictures well worth



W. A. MOIR, A CAMEL AND THE SPHINX.

studying, by men such as Holmberg, Franz Stuck, Karl Marr, Lenbach, and many other famous painters of this school.

To write about the art of Paris and London would occupy the space of volumes, but we still noted the trend and dominant note of modern art is to paint realistic and subtle pictures, with fine technical qualities, and the finest thing in the French Salon was a work by L. Camerre, "Golden Rain"—a nude figure, with a golden shower descending. The drops of rain were so realistic that they looked like

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nuggets of gold. The drawing and pose of the figure was exquisite, and the picture was purchased by the Government.

The Salon galleries and sculpture garden would occupy weeks to study and examine thoroughly; the Louvre and Luxemburg, and the many private collections, are veritable feasts for the art lover.

In London the quantities of art treasures which ought to be inspected are simply stupendous.

One can gather no idea of the wealth of this great centre from the National Museum, Tate Gallery, Wallace Collection, Hampton Court, and the other public galleries. It is when the private collections and studios are opened up that the student gets an idea of what there is to be seen.

A private gentleman, Mr. F. V. Lane, of South Kensington, owns a number of Corots, Whistlers, Mancines, Marrs that are worth hundreds of thousands of pounds.

Madame Marchesi, the great teacher of singing, and one of London's best operatic artists, has a magnificent private collection of works by Degas, Whistler, Mancini, Josef Israels, Fantin La Tour, Manet, and C. H. Shannon; she has also some of the original manuscripts by Wagner and Beethoven. The former personally instructed her mother to sing his operatic music, and this is why her musical instruction is so much sought after. Madame Marchesi and her mother retain the direct traditions from the composers, and, as she herself says, the music is not always sung as it is written.

Frank Dicksee, R.A., has a beautiful studio in Maida Vale, a few doors from Madame Marchesi's residence. We had the pleasure of seeing several of his important works, including the well-known "La Belle Dame Sans Merci." He was painting the Countess of Camden at the time, and he freely allowed us to inspect the work in progress, which was of great benefit and education. He is a fine, genial type of man, is very popular in the London art world, and is going to be the next President of the Royal Academy, from accounts we heard on all sides.

John Lavery has a large studio in South

Kensington, where he is at home every Sunday to receive visitors.

Some of the finest musical talent of London find their way here to these "show Sundays," and many a delightful informal concert we heard amongst Lavery's splendid portraits and figure paintings.

He is a little man, full of genial Scotch humour, and is a delightful host. He is looked upon by the French as the representative of British portrait-painting, and his beautiful grey colour schemes and fine technique place him amongst the best living portrait-painters.

George Henry, A.R.A., occupies a quiet studio in Chelsea, in the same house as Derwent Wood, the sculptor (Florence Schmidt's husband).

Henry is also a fine portrait-painter, and is doing splendid work, and he also freely allowed us to inspect his methods, and showed all his unfinished canvases.

W. Reynolds-Stephens is one of the coming sculptors, and has just built one of the best studios in London. He is engaged on some very important commissions, and it would be well if our Art Gallery Trustees secured an example of his work, which is much sought after by London buyers, and will soon become very costly as the sculptor's reputation becomes known beyond London.

He is the author of the well-known group, "The Royal Game," where Queen Elizabeth and Phillip of Spain are playing chess with the ships of the Armada.

J. M. Swan, R.A., the animal painter and instructor of the London Art School, has a fine house and studio in St. John's Wood; he is an excellent teacher, and will take the palette and brushes and work for hours amongst the students in the most painstaking and genial way.

Frank Brangwyn, A.R.A., on the other hand, is an extremely rapid worker, and gives the student the benefit of his fine, free handling, and his decorative ideas are extremely valuable and wonderful as regards rapidity.

In the composition class he turns a hopeless student production into a very presentable picture with a few masterly strokes of the brush.

John Hassell is one of the leading black-and-white artists, and, judging from the

luxuriant appurtenances of his studio, has made piles of money.

He also showed us some beautiful water-colours of old English traditions and subjects, treated with great delicacy and finish, without sacrificing the breadth of the work.

George Frampton, R.A., one of the leading sculptors, is a fine, burly type of an Englishman; in his lighter moods he is a great man amongst children.

He is also a very popular man amongst the other artists, and his sound common sense and fine work make him one of the most distinguished men in the London art world.

We met Sir E. J. Poynter, P.R.A., David Murray, R.A., and Solomon J. Solomon, R.A., at the Royal Academy soiree. The President is an aged man, beginning to stoop, and, like his work, shows signs of loss of power.

David Murray is one of the most-loved men amongst the art brethren of London; he will go out of his way to help anyone who shows any signs of talent or ability, and his work is just as robust and sympathetic as himself.

Solomon J. Solomon is a little man of extremely engaging manners and conversation; he exhibited a finely-painted portrait at the Academy this year. The treatment and textures were excellent, but all his work verges on to the "pretty" and "popular."

[Mr. Moir has promised to continue his story of the London Studios in a subsequent issue.]

CHALLIS HOUSE.

THIS building, which has recently been completed, has a frontage to Martin Place of a little over 134 feet, and adjoins the Bank of Australasia on the one side and that of the Mutual Life Insurance Company of New York on the other, with a depth to Martin Lane of 56 feet.

The building is eight stories in height above the footpath, with an attic floor additional in the roof, and has also a basement and sub-basement.

The total height from the footway to the apex of the roof is 130 feet.

Excavations had to be made to a depth of over 30 feet below the level of Martin Lane to obtain sound rock for the foundations, which are of cement concrete.

The old Tank stream passes through the centre of the land, and had to be carefully treated.

The facade to Martin Place, which is designed in Jacobean style, is entirely of sandstone obtained from the Waverley Quarries, excepting the base and ground-floor columns, which are of Bowral trachyte, polished.

The whole of the internal construction is of steel and reinforced concrete, the floors being of cinder concrete on expanded metal, finished on top with 3 in. hardwood boards.

The partitions dividing the offices are of terra-cotta lumber built in cement.

The stairs from top to bottom of the building are also of steel and concrete construction covered with marble.

The walls of vestibule and staircase-hall are lined with marble, which was all obtained from local quarries.

The joinery throughout is of picked colonial cedar.

Electric lighting and heating is provided throughout the premises.

The slates for the roof, which are of a particular shade of green, were specially imported.

A portion of the roof for the use of the caretaker is flat, and covered on top of the concrete with malthoid.

All the ridges, hips, gutters, and down-pipes are of copper.

Two hydraulic and one electric elevator are provided.

The lower portion of the eastern half of the building was specially planned for the Railway Parcels and Ticket Offices, and the Tourist Bureau. The Intelligence Department also occupies some of the upper floors, the remainder being divided up into offices.

The western half was planned wholly for offices, and, as the majority are already let, the Senate of the University of Sydney, who are the owners of the property, are to be congratulated upon having

CHALLIS HOUSE



CHALLIS HOUSE.

W. L. Vernon, (Govt. Arch.).
Robertson and Marks, Joint Architects.

secured a profitable investment for the funds of that institution.

In the vestibule can be seen a very handsome bronze tablet, erected to the memory of John Henry Challis, who be-

queathed to the University the funds which enabled the Senate to erect this handsome structure.

The contractors for the building were Messrs. McLeod Bros., who completed

THE DEVELOPMENT OF SCHOOL ARCHITECTURE

their contract in the record time of fifteen months. Clerk of works, William Pritchard.

W. L. Vernon (Government Architect) and Roberson and Marks are the joint architects.

Sub-contractors:—Steelwork, White Bay Company; expanded metal, Elliott and McLean; joinery, G. P. Jones; stone carving, Sherriff and Son; plumbing, Tom Jones; fibrous plaster, Grant and Cocks, Ltd.; sanitary fittings, J. Taylor and Sons; repousse work, J. Lynch; electric lighting, Cook, Stanton and Co.; electric fittings and elevator cars, J. Castle and Sons; wrought-iron work, J. Connelly; art metal-work, J. Richard and Son; marble-work, Anthony Hordern and Sons; tiling, Dobson, Franks and Co.; hydraulic elevators, Sydney Hydraulic and General Engineering Co., Ltd.; electric elevator, Gibson, Battle and Co.; malthoid roofing, The Paraffine Paint Co.; lead-lights, Lyons and Cottier; painting, A. P. and D. Company.

THE DEVELOPMENT OF SCHOOL ARCHITECTURE.

THE difference, vast as it is, between the "little red school-house" of a country district a hundred years ago, and the huge, substantial and well-equipped urban school-house of to-day is closely paralleled by the advance from the teaching of the "three R's" during the short-winter term by pedagogues who were thorough believers in corporal punishment to the assorted smatterings of pretty much everything that are found in the school curriculum of to-day and imparted to children of all kinds of provenance by the aid of moral suasion only. The change in the scope of public-school instruction has been as impressive as has been the development in the architectural character of the school-houses. Two factors have changed, developed, perhaps improved adequately; but the third factor, the most important one of the trinity, has been unduly neglected; but there are signs that changes are impending in its behalf that are important at least, perhaps immeasurable in

their potential effect. Within the last half-dozen years there has been borne in upon the great body of educators the folly, the great economic waste, of attempting to educate mental faculties that are allied to, housed in, ill-nourished, stunted or defective bodies; and yet there probably has not been for many years a school-committee that has not used in its reports the hackneyed apothegm, "*mens sana in corpore sano*." Yet, in spite of this, committees and hygienists have devoted their thought and energies and some considerable portion of their appropriation to improving—and really improving—the hygienic condition of the school building. But at last a serious movement has begun which has as its object the fitting of the bodies of children to benefit fairly by the educational advantages offered, and these physical changes in animate nature will require changes in the inanimate structures that architects are called on to provide.

Medical examination of school children is already effectively established in some cities and a few whole States, and in this movement, we believe, the oculists led the way, and naturally, for they not only are brought into contact with weaknesses of the eye caused by unfortunate lighting conditions of school-rooms, but they know how many nervous diseases are superinduced by eye-strain. Dentists in their turn, knowing how diseases of the digestive organs and general malnutrition are caused by defective teeth, followed the good example, and the general practitioner has not been slow in coming into line; so that, now, the pupils of a well-conducted public school are examined by oculists and dentists at least once a year, while they are subjected to more frequent general medical inspection, which in some cases amounts to passing daily under the eye of a competent observer. This medical inspection is supplemented in the tenement districts by the visits of a corps of trained nurses, who follow up the cases and see that parents—where hospital treatment is not called for—give the children the proper care. Now, this new movement, if it is to have any effect—and the statistics of medical inspection in the city of New York has disclosed in a startling way the real need there is for such hygienic overlooking—will

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have a very distinct effect in magnifying the school population, by shortening periods of absence through giving prompt treatment at the beginning of disease, through preventing the outbreak and spread of epidemics and through curtailing mortality. This cannot but mean that more and larger school-houses will be needed, and this, of course, means more work for architects.

But the new movement means more than simply more work for architects; it means certain changes in planning and certain additions to school equipment. It is easy to see that the medical inspector must have his office at the school, large enough for himself and his clerk, for reports must be made and statistics recorded, and also a dispensary where first aid may be administered. It is easy to see that a more generous supply of lavatory apparatus must be provided, but it is not so apparent that a well-equipped school-house in a tenement district should have a large and effective laundry, with a drying-room of unusual capacity. Already the up-to-date school-house is equipped with cloak-rooms so heated and ventilated that wet undergarments are pretty effectively dried and aired during the school session; but more than this is needed. The well-to-do child's wardrobe is supplied with Sunday-clothes, school-clothes, and play-clothes, but the tenement child, in most cases, has to make one suit serve all its needs, and we believe that right here is a root of much evil, and if medical inspectors, hygienists, and philanthropists will fix their attention on the clothes question, their work will be much simplified. The theory and practice of the ventilation of rooms, as everyone knows, is based on the computed vitiation of the air through the breathing of its occupants, together with certain allowances for exhalations of various kinds. We believe that medical inspectors and ventilating experts would do well to recognize to how great an extent damp and dirty clothing is not only a vehicle for the carrying of disease germs, but a cause of that "stiffness" which so often pervades the school-room. If it is right to spend millions of dollars yearly in educating children, it is equally right

to make sure that a great economic waste is not entailed in the process. "School clothes," in the larger cities at least, might well imply that such clothes are public property, to be worn only on the school premises. Each child in the primary and grammar school grades should, on reaching school, pass to a suitable vestuary, there removing its outer clothing—to be hung in drying and ventilating closets—and donning a suit of plain and serviceable school clothes. It is unreasonable to expect anything but an economic waste if the pupil is obliged to sit through a school session in wet and dirty clothing surrounded by others equally uncomfortable and unfortunate. When this common-sense hygienic advance has been made, it is easy to see that the school-house must include a laundry, unless a central laundry is established, and that architects will be obliged to devise a new treatment for vestiaries and their accessories. Moreover, although the allegation, made a year or so ago, that many children went breakfastless to school in New York turned out on examination to be grossly exaggerated, if not altogether without foundation, the soup-kitchen and the lunch-counter have been found in many cases desirable adjuncts; and it may well happen that architects will be sometimes called on to include kitchens and dining-rooms in their school-house plans.

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The above remarks are lifted wholesale from a November issue of *The American Architect and Building News*, their distinct applicability to our own case excusing this otherwise indefensible journalistic steal.

Fortunately, the latter portion of the article does not apply to us to the same extent as it may do in New York, where large numbers of poverty-stricken children form in some districts the majority of the pupils, but we have kept the article unabridged to show the thoroughness with which our trans-Pacific friends perform some of their communal duties.

The majority of our public school buildings were erected at a time when the science of scholastic architecture was not considered of any special moment. Imposing exteriors were sought for more than



A DOULTON FRONTAGE IN CLARENCE STREET

*A Sydney Example of Colour
Architecture.*

A SYDNEY ENSAMPLE OF COLOUR ARCHITECTURE

hygienic interiors, and so long as a certain number of pupils could be mathematically calculated to go within the walls of the building, the architect was not supposed to bring any special knowledge to bear on his subject.

Quite recently Dr. Roth, the medical officer attached to the Department of Public Instruction, made a tour of the Continent of Europe to collect information on this most important subject. We trust that his labours will not be wasted, but that he will be accorded a consultant voice on all occasions when scholastic architecture is under discussion.

A SYDNEY ENSAMPLE OF COLOUR ARCHITECTURE.

THE learned authors of the articles on "Architecture" in "The Encyclopedia Britannica" (9th edn.), in dealing with Colour in Architecture, observe: "It is abundantly clear that those who argue against the application of colour to Architecture do so without the weight which the authority of their ancestors would have given them." Professor Semper, of Berlin, in treating of the origin of architectural polychromy, proves that the Syrians, Persians, Egyptians, Chinese, Indians, Jews, Phœnicians, and Greeks all used colour in their Architecture and Sculpture.

It is almost superfluous to say that there are most abundant evidences of the fact that the architects of the middle ages were seldom satisfied until they had covered their walls with colour. Nor was the practice of this peculiar to the mediæval artists, for the earlier Renaissance had the same feeling in the same degree. It was not only in Italy, the land *par excellence* of colour, that men had the true appreciation of its value. St. Louis in the palmiest days of the French Kingdom covered the walls of the Saint Chapelle of Paris with gold, and colour, and mosaic; and when our monarchs wished to rival the zeal of St. Louis they did so in St. Stephen's Chapel, Westminster, an example equally sumptuous and

rich in colour effects. It may be confidently asserted that modern schools of Architecture cannot with safety ignore so interesting a development of the art.

Mr. Wallace Remington read a paper before the Architectural Association of Great Britain in December, 1900, "Colour in Architecture, seen through an Artist's glasses," in which he emphasised the delightful theory that colour, like music, was subject to laws of chords and waves and vibrations, which had, as the President said, when first evolved, taken London by storm, and there is little doubt but that eloquent, earnest paper, and its widespread discussion, did much to awaken British architects to the fact that there was a delightful field of adventure which they had not fully explored. Those who desire to read this epoch-marking discussion can see it in the *Builder* of December 15th, of 1900. Two years later, January 21st, 1902, Mr. Halsey Ricardo read a paper before the Society of Arts on "The Architects' use of Enamelled Tiles," where he gets to grips with the subject from a practical standpoint, and briefly and succinctly tells the story of history in relation to colour in Architecture in positive poetic prose, if you will allow such a phrase; and, were it not for the limitations of space, some of his blank verse should adorn these dry details. But here is a touch of colour dealing with climates such as our own:—

"Both in Persia, Tunis, and the Spanish Sierras we are in the presence of arid wastes. Outside the towns there are no trees, no pastures. There is the blue sky over us—but still twilight too blinding for the eye to contemplate. The spring brings a flush of blossom and a short-lived verdure, but for the greater part of the year the landscape is a sober drab affair, with little moisture in the air to temper the brilliancy of the sunshine. The great function, then, of these enamelled tiles was to catch the fleeting glories of the fields and gardens, and, Orpheus like, to fix them as a lasting spring. Both by their design and colour they recall the starry meads, and their wondrous variety of hues and the lush luxuriance of their verdure."

Dealing with the practical part, although in those days he evidently had not the

A SYDNEY ENSAMPLE OF COLOUR ARCHITECTURE

potter's knowledge of his materials, he says of London and its begrimed buildings, "Stone perishes rapidly, brick and terracotta get befouled, marble requires frequent re-polishing, and granite has the same defect; no other surface wears so well as a good glazed tile, which should be as durable as a plate-glass window, unaffected by the wildest acids that infect our atmosphere. Moreover, the rain, instead of dirtying the house, will help to keep it clean; after each shower, the bulk of the filth, disease germs, and acids will be washed into the drains." Even five years ago he speaks of steel and terra-cotta casings for buildings as a thing of the future, and says the French have already made some excursions into this field. The Chairman, Mr. Alfred Waterhouse, in proposing a vote of thanks to Mr. Ricardo, dealt with the question of glazing, and dwelt with satisfaction on the progress made by manufacturers in producing a leadless glaze for Faience then in vogue.

It is pleasing, therefore, to say that in our Sydney example, which we illustrate to-day, we have a more brilliant and much harder glaze than any then referred to by either Messrs. Waterhouse or Ricardo, in the homely but absolutely perfect glaze of common salt, in its glorified term, Doulton Ware, of which Burton in his latest work on "English Earthenware and Stoneware" says:—"When the kiln has attained its full heat and the ware is already becoming vitrified, wet common salt is shovelled into the kiln through holes left for the purpose: wherever the vapours thus produced come into contact with the white-hot stoneware it acquires a beautiful thin skin of transparent glaze. It has been proved that the soda vapours attack not only the silica of the ware, but some of the clay substances, too. Thus salt glaze is not merely a silicate of soda, but a silicate of soda and alumina, the soda being furnished by the vapours of the common salt, and the alumina and silica by the outer layer of the clay itself."

A little, more than five years later March, 1907, Mr. Ricardo, in his notes on Mr. Debenham's house (see *Architectural Review* of March, 1907):—"To build with imperishable materials in London has now

become a reasonable aim. Such materials, to meet these requirements, must be glazed materials, and the whole building must be built of such. With the use of glazed materials the question of colour crops up, and the invitation to take advantage of the capabilities of the material is irresistible. Naturally, the arguments for sheeting our buildings externally with glass apply also in great measure to the interior, but this is now an accepted doctrine."

So rapidly is the question of vitrification becoming the test of resistance that we here reprint a sentence from a paper that was read only two years ago, having in view the Carrara Ware, now used for the Savoy Hotel and Mr. Debenham's house. "The latest form of architectural terra-cotta, and glazed at that, is a mixture of clays enabling it to be fired almost as hard as stoneware; so that, when my successor of the next decade lectures, the technical axiom that clay suitable for terra-cotta will not retain its form if fired to stoneware heat will be obsolete."

This Carrara has, however, scarcely reached that stage; it is more correctly a terra-cotta coated and hidden by an opaque crystalline enamel, that fires with a slight gloss or egg-shell surface, that commends the material for use in architectural work where glitter is not desired. The Sydney example is a good exposition of the possibilities and limitations of stoneware for architectural purposes, and the fact that, with all its simplicity of manufacture, Messrs. Doulton and Co. have no competitors, bespeak at once the technical knowledge that few clays, and these under continuous chemical testing, and most careful preparation, emerge perfect from the fiery ordeal of a 72 hours' firing; and it is doubtless correct that in the whole history of Keramics nothing approaching the perfection in form, or in colour palette, has ever been seen to equal present-day productions in salt glaze stoneware.

As the architects had in their design reached the limitations of form in stoneware, it was decided that the colourings should be simple blues and browns, such as an early critic described as "sober, quiet, harmonious and deep, and full of quality." These tints, however, are used for the first time in this building, and will be, we

A SYDNEY ENSAMPLE OF COLOUR ARCHITECTURE

think, appreciated by the connoisseur; possessing, as Mr. Miller Carr has said, the "hall-mark of the ardent tongues of the kiln flames"; and those who, like Mr. Alfred Waterhouse, glory in having on their buildings the results of "the accidents of the kiln," as he phrased it, will find some good specimens in this frontage, perhaps, more especially, in the dado of Cornelian Ware. The Renaissance style has been adopted, the too narrow frontage being divided into three bays by enriched columns and pilasters, in a scheme of rare blue and chocolate-brown, on a dado of Cornelian Ware in grey-green tones, with an entablature and panelled soffits over. The hall-mark of open kiln work is well accentuated in the gradation and variation of colour tones throughout the exterior work. Two bays of the front are frames for windows, while the third forms the entrance through a highly-enriched lobby, on the walls of which are two paintings emblematic of "Earth" and "Water," by Mr. Arthur E. Pearce, and connoisseurs will note with pleasure the wide range of colour the Faience palette now presents, whilst admitting the skill of the artist in his figure subjects. Above them is a frieze in which the conventionalized waratah has been introduced; the ceiling is in panels of Faience tiling.

Inside Mr. Shorter's office the walls have been divided into panels by enriched pilasters similar in lines to those outside, in good effects of green and yellow; a charming frieze of water-lilies and a dado in peacock blues and greens makes a fine *tout ensemble*; these are all in Faience. The entrance, showing the panel "Earth," is given as a frontispiece, in its full range of colours, and we may again remark the great difference between these Faience blocks and tilings, with their delightful breaking up of colour effects, by the crazing, or "crackled," glazes, and the hard, stern, full-shining stoneware. But for weathering conditions nothing yet approaches the salt glazes, and the Faiences are certainly not to be the outside medium of the future. The Carrara, or coloured, hard-fired terra-cotta, is being more largely used, and its wearing qualities have been fairly well established, now, in its splendid condition, in that, so far, the largest and

most ambitious building yet attempted, the Birkbeck Bank and Offices, designed by Mr. T. E. Knightly, the first architect to demonstrate the true use of these materials.

In this Sydney example, the first of its kind in Australasia, we think the practicability of architectural ceramics has been sufficiently demonstrated, and the possibility of giving permanent colour and distinction to our streets has been plainly indicated. Lecturing last year to the Builders' Exchange, in Birmingham, Mr. Miller Carr remarked:—"Birmingham is a fine city, but it is only a body. Yet if she could only attain the dignity of a soul, what possibilities are hers? O! if the citizens of Birmingham would say to their architects, 'Put on strength, O arm of the Lord' instead of telling them 'to make it cheap!' But let me say to those citizens, it pays to be distinguished! It is true enough the architect is 'the arm of the Lord,' employed to perform that 'writing on the wall' which is the final character of the city. If a man be a Quaker, let him instruct his architect to express himself in a dainty white and silver-grey; it will be all the more quaint if the next frontage is in Byzantine style, with colour and pattern work all over, and blazoned with heraldry."

If such is true of a city, in a climate like England, how much more in a semi-tropical climate like ours, where the glowing sun gives jewel-like splendour and brightness to colours that are dull and grey in a less bright atmosphere. How much more where Nature paints our arid wastes with flora whose glowing, living colours no artist has yet truly transferred to canvas, whose spring-clad bush is clothed in a veritable "cloth of gold" of wattles and gorgeous blood-crimson waratahs; with dainty-tinted cream flannel-flowers, and most gracefully-fragile purple-fringed violets; with the ardent, strident Christmas Bell, and the graceful, delicate-hued Christmas Bush; whose mountain slopes are outlined by health-giving blue-gum and brilliant flame-tree, and tree-ferns in myriads of greens and browns, made more glorious than "Solomon in all his glory" by armies of lancers bearing Gigantic Lilies, in lakes and madders never yet put on mortal palette; and nestling round the trickling brooklet in the valleys are dainty Lillipilles,

THE ARTS OF ANCIENT EGYPT

that might be made created for the gods, and myrtles whose sheen of foliage is a fitting background for the darting king-fisher, in his coat of many colours, and the brilliant reds and yellows of the parroquet and cockatoo.

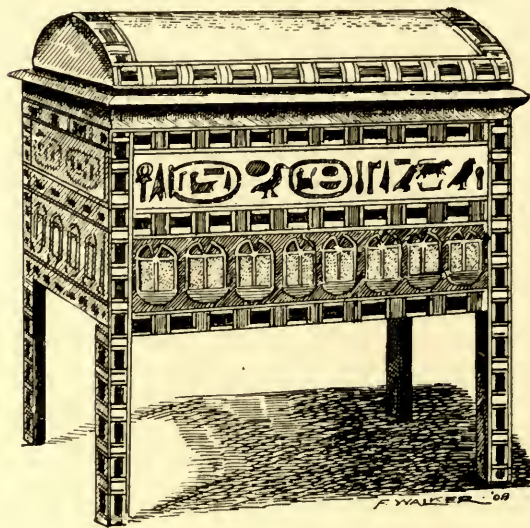
Such is Nature's gift to us, and when the sober, not to say sombre, British temperament has been amalgamated with the sun-blood of our Australian-born sons and daughters, we shall dare to accept Nature's invitation and build cities that are fit companions for her gorgeous and glorious handiwork.

THE ARTS OF ANCIENT EGYPT. *By FRANK WALKER, M.I.A.*

IN all the history of the world's art, no fact is more astonishing and seemingly incomprehensible as regards Ancient Egypt than that, the older the period, the better the workmanship. There is practically no beginning; or, if there is, it is still buried in the mists of antiquity. The annually-changed theories of prehistoric races do not help us to solve this riddle. We know that prehistoric races must have existed, but to this proposition we cannot add a record. There were—there must have been—buildings before the Pyramids; there must have been crude attempts and relics of statuary before we meet with the finished examples discovered at Meydoun. There were certainly letters and a grammar ages before the earliest-known inscriptions, but they have not been discovered. The first and earliest works of art to which a date has been assigned are better in every way than those of a period which must be placed hundreds and even thousands of years further down the stream of time.

Visitors to the Gizeh Museum cannot but be struck with this strange fact. No royal statue has ever, in the six or seven thousand years of its existence, exceeded that of Kahfra, in dignity, in grandeur, in expression, and fidelity to Nature, though it is cut in the hardest stone known to the chisel of the sculptor, and, being of life size, and almost undraped, has none of the

advantages which modern artists can borrow from colossal magnitude and royal vestments. Kahfra could not look more fitting to command, more imperial in mien, if his effigy was 60 feet high.



EMBROIDERY STAND.

Turning then to the pictorial representation of scenes and incidents, everywhere most carefully coloured, and giving evidence of painstaking work, the fact is again brought forth that, the earlier the period, the more artistic and complete are the pictures. One of the scenes, dating, in round numbers, some 5000 years before the Christian era, is a flock of geese, which, in point of execution and faithful portrayal of these familiar birds, is without parallel. This picture originally came from the tomb of a great lord of the Court, known as Nefermat, whose burying-place was located at Meydoun. Many other remarkable scenes in this tomb were discovered, all set forth with a minuteness and attention to detail which is striking in the extreme. These pictures were produced in a peculiar way. The stones were divided into slightly-recessed squares, and the coloured plaster, painted in a kind of fresco, adhered to the walls, being kept in its place by the recesses, which were, in fact, invisible till the painted plaster had been hacked away. This method of securing permanence occurs but very rarely in Egypt, and was probably only thought necessary under certain circumstances of surface and slope.

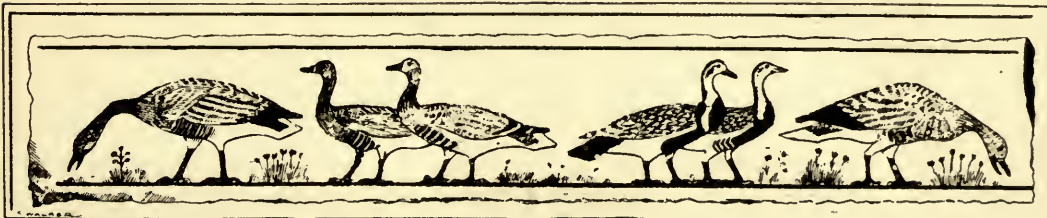
One of the most interesting discoveries

THE ARTS OF ANCIENT EGYPT

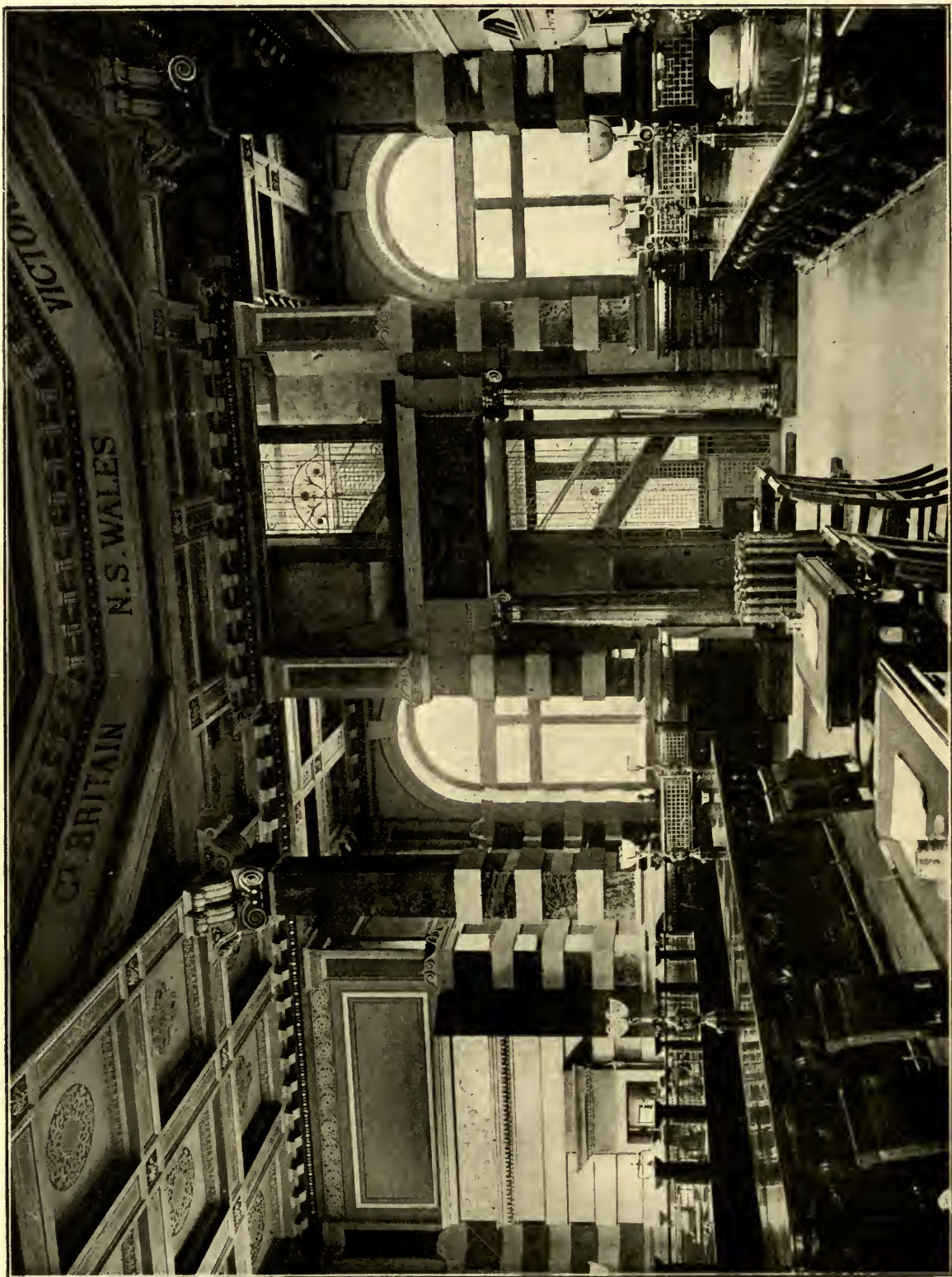
of priceless relics was made in the year 1906 by Mr. Theodore M. Davis, during excavation work in the Valley of the Kings. A flight of rock-hewn steps, half-hidden by ancient *debris*, were suddenly come upon in the hillside, leading down to an unknown tomb. Later on the sepulchre was entered, and strewn about in extraordinary profusion in a large apartment were found chariots, richly-gilded furniture, alabaster vases, royal bedsteads, and a host of other articles, whose beauty of workmanship astonished and delighted the discoverer. One of the articles, an ancient Egyptian embroidery stand, was especially noticed for its beauty of design and colouring. The surface was tinted sky-blue, and had been partly covered with gilded plaster bas-reliefs, framed with wood and ivory, in a design whose straight brown and white lines, bordered and separated alternate gay squares of bright blue and red. Two richly-gilt mummy-cases were also found, and, from the hieroglyphics that were plentifully engraved on the outer covering, the discoverer was able to ascertain that they belonged to "Iioua" and "Ioua," the former being an hereditary prince, and, as the inscription reads—"Chief friend among the friends of the Sovereign." The latter was his wife,

and subsequent research revealed the fact that they were the parents of Queen Tii, a much-discussed Sovereign of the 18th dynasty (B.C. 1700). It is a significant fact that the tomb had been rifled long ages ago, every jewel and trinket that formerly adorned the mummies having been ruthlessly appropriated, a portion of a necklace alone remaining. In spite of this fact, what remained was a rich haul for archæologists, and the objects secured will delight the eye and charm the beholder in long years to come.

In conclusion, the true art of Ancient Egypt must never be confounded with the examples of a later day. The Egyptian was essentially a copyist, and, lacking the inventive genius of his ancestors, or their creative faculty, he merged into a mere plagiarist, and, as the ages rolled on, the article copied lost more and more of its original beauty and strength of design. This fact would in a measure account for the extreme beauty and clever workmanship of the very earliest works of art; but how this was attained, or how many countless generations passed before the ancient inhabitants found themselves able to produce such work, is a question that still remains to be solved.



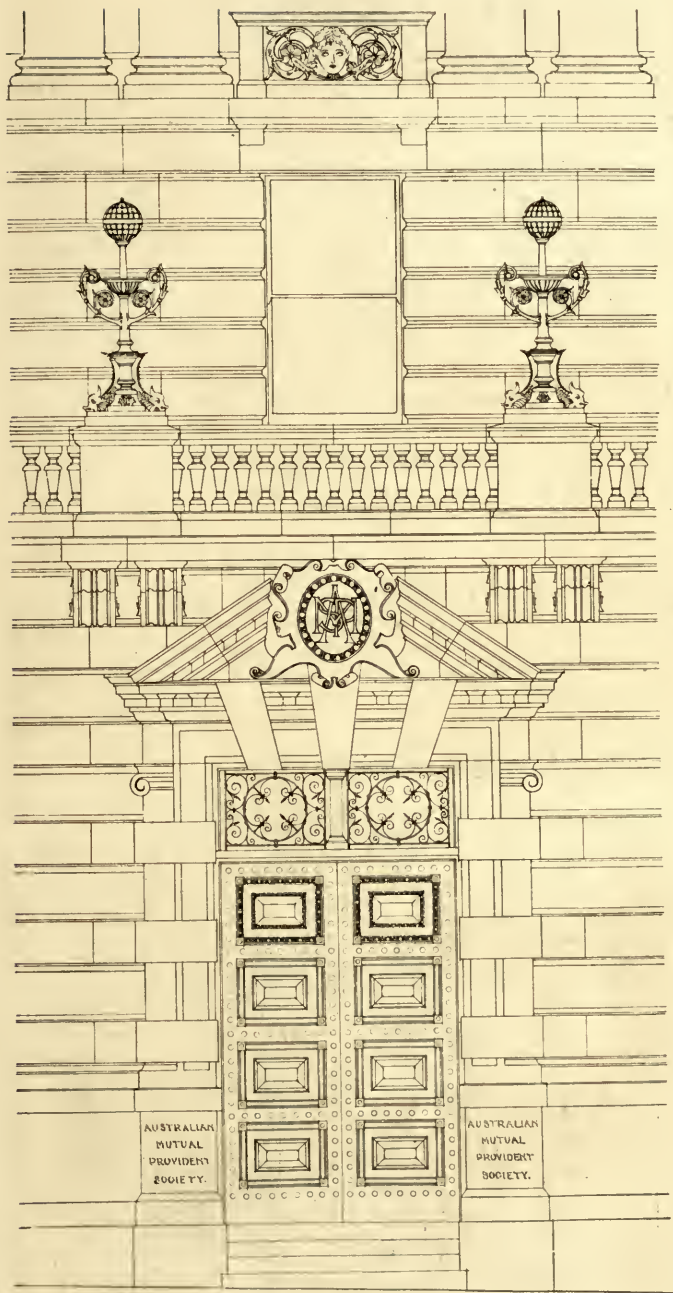
AUSTRALIAN MUTUAL PROVIDENT SOCIETY



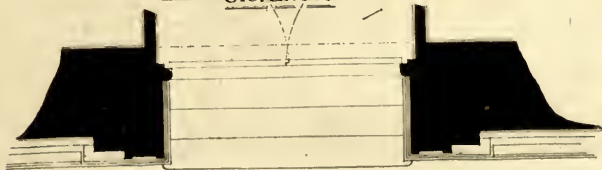
Sulman and Porter, Architects. Sydney.

AUSTRALIAN MUTUAL PROVIDENT SOCIETY

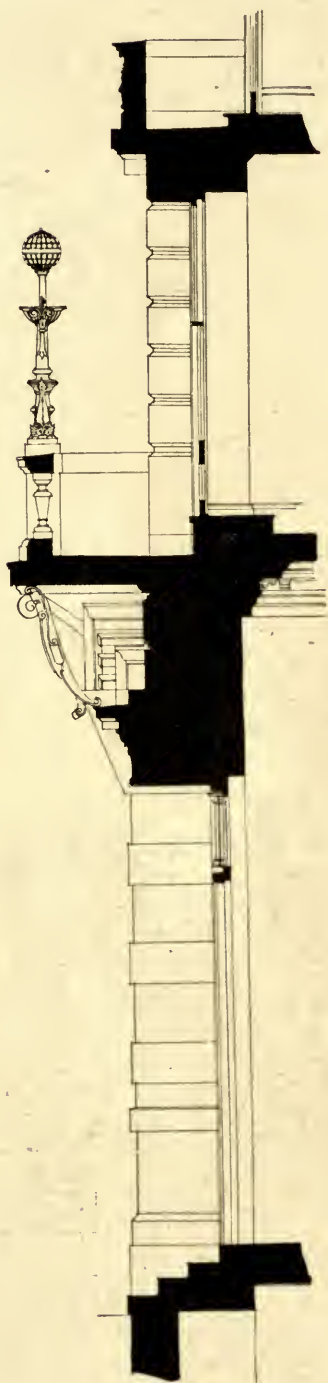
— A. M. P. MELBOURNE —
Scale of feet



Elevation



Plan



Section

Sulman and Power, Architects, Sydney.

AUSTRALIAN MUTUAL PROVIDENT SOCIETY

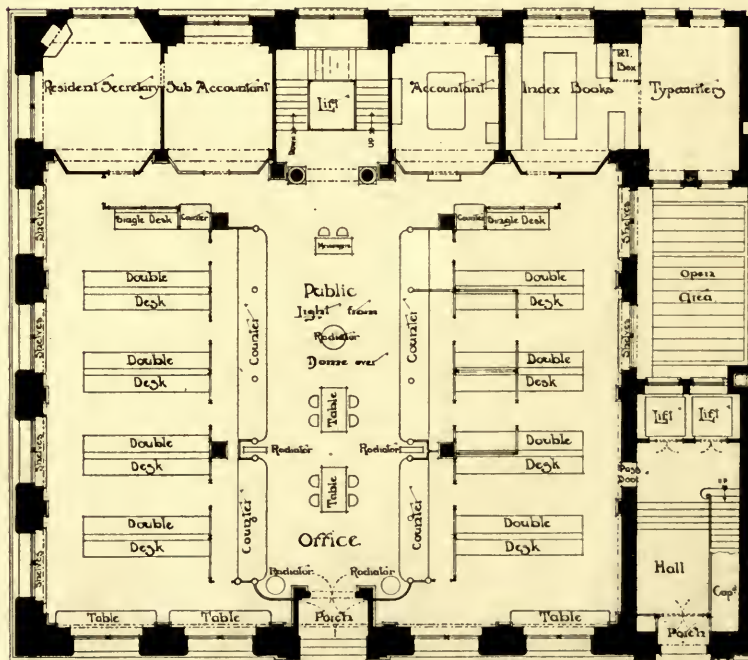
—A.M.P. MELBOURNE.—

Scale of feet



Elevation

—A.M.P. MELBOURNE—



Ground Floor Plan

Scale of feet

Gulizzera & Power
Architects
Sydney.

NOTICE TO ARTISTS—FROM THE NATIONAL ART GALLERY OF N.S. WALES.

"For the encouragement of Australian Art and for the purpose of acquiring Paintings of the less known and more remote scenery of the Commonwealth and New Zealand."

Thus the Trustees of our National Art Gallery take up again the good work which they initiated in the early nineties, but which, through the arrival of unprosperous times, they were compelled to abandon for an indefinite period.

Without the encouragement of the Gallery as something more than a merely possible prospective buyer, there is little to induce the painter to produce big pictures. And yet for his own sake he must include at least one fairly big thing in his annual exhibit, or risk sinking his individuality, as far as the general public is concerned. In a collection of three hundred works of average style, the public is not able, or has not the time, to discriminate between Long or Lister and Smith or Brown. Therefore a man must paint big pictures, and charge the cost to his advertising account.

We don't hang big pictures in our private houses nowadays; therefore the artist looks to the National Gallery to occasionally purchase his more ambitious efforts. At the same time this market is necessarily limited, as it can only absorb a very few of one painter's work—and these must not only be his best but his most characteristic examples.

Now with an expressed desire to purchase a particular class of picture, our painters are encouraged to go further afield for their subjects, and at forthcoming exhibitions "On the Parramatta River" will be displaced by a "Bend on the Darling," and next year, when figure subjects are requested, "A Bender on the Murrumbidgee" should be a good seller.

The Trustees state definitely that they will purchase two or more works for sums not exceeding one hundred pounds for oils or pieces of sculpture, and seventy-five pounds for water-colours, and this we may take to mean that one or two works will be purchased at these figures, and others, if of sufficient merit, for less, but still satisfactory sums.

This step on the part of the Trustees is not to interfere with their present practice of inspecting the local Art Exhibitions with the view of possible purchase.



National Art Gallery of N.S.W.

For the Encouragement of Australian Art, and for the purpose of acquiring Paintings of the less known and more remote scenery of the Commonwealth and New Zealand.

NOTICE TO ARTISTS.

The Trustees of the National Art Gallery of New South Wales will consider the purchase of two or more works each year (for two years) by Artists resident in the Australian States and New Zealand—to the following values, viz.:—

Not exceeding £100 each for Oil Paintings or pieces of Sculpture.

Not exceeding £75 each for Water Colours.

NOTE.—This action will in no way interfere with the Trustees' present practice of inspecting the Annual Exhibitions of the Local Art Societies with the view of possible purchases.

SUBJECTS, ETC.

Paintings of Scenery, or Subjects in the more remote districts of the various States and Colonies are specially desired. (Figure Subject and Sculpture excepted.)

ELIGIBLE WORK.

No work will be considered eligible, if it has been previously on public exhibition.

SUBJECTS.

The following subjects for each year will be as follows, viz.:—

FIRST YEAR.—1. Water Colour. 1. Oil Painting.

SUBJECTS.—Coastal, River, Landscape, or Marine.

SECOND YEAR.—1. Water Colour. 1. Oil Painting or Sculpture.

SUBJECTS.—Figure and Landscape (combined).

Figure—Subject (Painting or Sculpture).

Cattle and Landscape Subject (combined), or Pastoral and Agricultural.

SIZE OF WORKS.

No Water Colour Drawing will be admissible which is less than 30in. x 22in. or Oil Painting which is less than 50in. x 30in., or of a corresponding superficial area, in any other shape.

MOUNTS.

Water Colour Drawings should be suitably mounted with bronze or gilt mounts, not exceeding 6in. wide. Frames will not be admissible.

Oil Paintings will be admitted with or without frames.

PAINTINGS.

All paintings must be the bona-fide work and property of the Artist submitting same, and painted expressly for the Trustees.

DELIVERY OF WORKS.

Works should be delivered at this Gallery, free of expense, not later than June 15th, 1908.

RESPONSIBILITY.

Every care will be taken of the works submitted, but the Trustees will not hold themselves responsible for any damage or loss.

Works not accepted, will be carefully repacked, and delivered upon presentation of the Artist's order, at the Art Gallery.

SELECTION OF WORKS.

The Trustees will consider the works on their merits, but it must be distinctly understood that they do not bind themselves to accept any one of the works submitted.

THE WYNNE ART PRIZE.

Any works which comply with the following Terms of the Annual Wynne Art Prize, will be noted in connection with the award for that Prize.

This Prize, which is offered for competition each year, was bequeathed by the late Richard Wynne, to be awarded to the Australian Artist producing the best landscape painting of Australian Scenery in oils or water colours, or the best example of Figure Sculpture, executed by an Australian Sculptor.

(Value of Prize—between £30 and £40)

E. DU FAUR, President.

G. F. V. MANN, Secretary and Superintendent.



GEORGE ALLEN MANSFIELD.

OBITUARY.—THE LATE GEORGE ALLEN MANS- FIELD.

By the death of Mr. G. A. Mansfield, Sydney loses another of its architectural pioneers, and one to whom she is indebted for many of her finest buildings. The profession, too, has suffered an irreparable loss, for not only was Mr. Mansfield the first President of the Institute—he ably filled the chair again when, after troublous times, it entered upon a period of comparative prosperity—but he was at all times the friend of all who needed help, ever willing and ready to assist his professional brethren by his valuable advice, and often

in a more material manner. His long experience, and his exceptionally keen intellect, his incisive manner of speech, and the respect that his personality always inspired, caused him to be looked up to for more than a quarter of a century as the leader of his profession in Sydney, and the general public was not niggardly in bestowing its commissions upon him. His business suffered after the bank crisis of 1893, though in this his experience was in no way singular; but, notwithstanding that he struggled bravely onwards, the strain told upon him, and he lost to a certain extent the buoyancy of spirit and *bon-homie* which previously had characterised him. The last two years of his life was clouded by illness, and he died painlessly, as if in sleep, on January 20th, 1908.

The late Mr. Mansfield was a native of Sydney. He was the eldest son of the late Rev. Ralph Mansfield, a name closely identified with the early history of the colony, and was educated at the school of the late Mr. W. T. Cape. Amongst his contemporaries were the late Mr. Justice Windeyer, the late Sir George Innes, and the late Mr. Alexander Oliver. In 1850 Mr. Mansfield was articled to the late John Frederick Hilly, who was then the leading architect of Sydney. Soon after the expiration of his articles he was taken into partnership, and for several years the firm of Hilly and Mansfield carried on business in this city. Finally, Mr. Mansfield entered into business on his own account, and he received the support of the principal capitalists of Sydney, and rapidly acquired an extensive business. Amongst the principal buildings erected from his designs, and under his supervision, were the Royal Prince Alfred Hospital, the A.M.P. Society's building in Pitt-street, the Australia Hotel, the Savings Bank of New South Wales, the old and new City Bank, the City Mutual Life Assurance Company's offices, the Civil Service Co-operative Stores, Commercial Bank of Australia, Pitt-street, and the country branches of the Commercial Bank. Nearly the whole of the principal buildings in O'Connell-street, including the stores of Messrs. Bradley, Newton, and Lamb, and David Cohen and Co., were erected by him. In the year 1860 the Government of the colony invited designs for new Houses of Parliament in Sydney, the competition for which was thrown open to the world, first and second premiums of £600 and £300, respectively, being offered for the most successful designs. A large number of plans were received from England, and the Continent of Europe, and even from America, with a few from the colonies. Though a very young man, and with the limited advantages of a colonial education such as it was then, Mr. Mansfield determined to compete for the prize. A commission was appointed by the Government of the day to adjudicate upon the designs which were sent in under motto. After long and careful consideration three designs were selected, from which the final choice had to be made. The first and second were accorded to designs from England. The third design which approached

so nearly to success was found to be the work of the young Australian architect.

Not very long after this the office of Colonial Architect became vacant, and the position was offered by the late Sir Charles Cowper, then Premier, to Mr. Mansfield, who declined it, preferring the freedom and the chances of private practice. In 1867 when the Council of Education was established under the Public Schools Act, Mr. Mansfield was appointed as its architect, and assumed the charge of all existing Public School buildings, and the designing and construction of all new ones. At this time the public schools were in a very unsatisfactory condition, as to lighting, ventilation, and sanitary arrangements. A marked alteration soon took place. A type of building was selected by Mr. Mansfield which admitted of wide differences in size and cost, yet stamped a uniform character on all the new schools built at that time. Examples of the larger schools erected in this style may be seen in the fine buildings at Crown-street, Surry Hills, Cleveland-street, Pyrmont, and Sussex-street. In December, 1879, a Ministerial Department of Instruction took the place of the Council of Education, and it became necessary that all officers connected with it should come into the Civil Service. As this would have involved the loss of Mr. Mansfield's private practice he resigned his position as architect to the department.

In 1871 the architects of Sydney decided to form an association, and the Institute of Architects was established. Mr. Mansfield was unanimously chosen its first president, and on August 21, 1871, he delivered an inaugural address before his Excellency the Governor, Lord Belmore, and a crowded audience in the Chamber of Commerce. For many years he filled the post of president of the Institute. He was again elected President in the year 1901. In 1873 Mr. Mansfield was elected a Fellow of the Royal Institute of British Architects. He was the first Australian-born architect to attain to that distinguished honour. For many years Mr. Mansfield acted as architect to the Australian Gaslight Company, and he designed and erected all the buildings connected with the Darling Harbour establishment, in addition to many difficult and important engineering works.

He was one of those who took an active part in the establishment of the volunteer system of national defence in 1860. He was one of the first enrolled in one of the original companies, that of the Glebe, and for five years he held a commission as first lieutenant in that company, devoting much time and attention to promoting its efficiency. For nine years he was an alderman of the borough of the Glebe, and afforded much assistance by his professional knowledge in the laying out of that borough. Though not a prominent politician, Mr. Mansfield always took a keen interest in the public affairs of his native country. On several occasions he was urged to stand for East Sydney, but always declined. For many years Mr. Mansfield practised as an architect in this city with his brother Ralph, and some of Sydney's leading architects to-day, men such as Mr. John Reid, Mr. Robertson, Mr. Marks, Mr. John Kemp, and others, received much of their training in his office.

For the last three years Mr. Mansfield's health precluded him from taking an active part in his business, which has been carried on by his son. He was also well known in sporting circles, having been a keen cricketer, and the founder of the old Toxteth Cricket Club. He was also a successful yachtsman in his young days. He leaves a widow and a family of seven,

NOTES AND COMMENTS.

The success of Mr. Ralph Knott in the final competition for the London County Council's Hall has apparently excited some interest outside the profession, due in a measure, no doubt, to the statement that "his commission will amount to £38,250." One is curious to know how this amount was arrived at, for it does not represent any recognised percentage upon the total cost; but this is a minor matter. The tendency among the general public, however, is to look upon this victory as a huge stroke of luck, and the commission is spoken of as if it were a prize, to be acquired without effort, in a lottery. And yet we venture to say that Mr. Knott will more than earn every penny of it before his Hall is ready for the opening ceremony.

* * * * *

Elmes, another young architect until then unheard of, many years ago won the competition for St. George's Hall, Liverpool, and the building is still the finest example of classical architecture in England. But he was harassed during the progress of the work by matters and people connected with it, and died before its completion at the age of 28. Worry may not actually have brought about his death, but it was at least a contributory cause. George Edmund Street, too, had his life shortened by the trouble incidental to the erection of the new Law Courts in the Strand. Mr. George Gilbert Scott, a young architect, bearer of his grandfather's name, and evidently inheritor to some extent of his genius, won the second competition for the new Liverpool Cathedral when he was only twenty-one. His church will be the largest and probably the finest Gothic ecclesiastical structure erected in England since the 16th century, but its foundations are not yet laid, and consequently his troubles have hardly begun. Besides he has hitherto been protected by being associated with the late G. F. Bodley, R.A., an architect so eminent that even a church committee would hesitate to assail him.

* * * * *

The winner of a great public building competition has need to watch and pray that he may be delivered from malice, envy, and all uncharitableness, as well as from the tyrannical ignorance of building committees and the attacks of the *soi-disant* architectural critics who write letters to the newspapers, and sneer at and condemn work they are incapable of understanding.

In no profession—or is it a trade?—is a commission more hardily earned than in that of an architect.

* * * * *

Mr. Knott's success is, however, a matter for congratulation, for it seems to point to absolute fairness in regard to the judging. The competition—a double one—was open to the world, and there were 99 competitors, 91 of these being English. Among them were such well-known names as John Belcher, A.R.A., Ernest George and Yeates, H. T. Hare, E. W. Mountford, Nicholson & Corlette, and many other prominent men. That they were beaten is proof, if any were needed, that the best architect or other artist, is not at his best all the time; and that one, in other respects his inferior, may upon occasion beat him on his own ground. This is a truism the N.S. Wales Government has not yet learned.

NOTES AND COMMENTS



A SOUTHERLY GALE, SOUTH HEAD.

A. R. Coffey.

The Sydney *Daily Telegraph's* London correspondent expresses surprise that an obscure London architect should have "been selected to design the proposed Commonwealth offices in the Strand," and he rightly thinks that the design should have been the result of an Australian competition. Such a competition should most certainly take place, and it probably will when the site has been definitely secured; but why or how the design in question was obtained is a mystery which perhaps some member of the Federal Ministry may explain.

* * * * *

In connection with the cabled account of Mr. Knott's success, it is amusing to note that a paragraph in a recent number of *The American Architect* calls attention to the remarks of the editor of a paper called *Vogue*. It is the belief of those best informed, he says "that the average artist of to-day, especially the architect, will be a pauper ten years from now." If this pessimistic gentleman has any grounds for his assertion, the outlook for the artistic student is distinctly unpromising.

* * * * *

Engineers' architecture has become a byword, and one is unpleasantly reminded of it by the pointsman's box perched some eight or ten feet above the footpath at the corner of Elizabeth and Liverpool Streets. Such a building, we think, might have been made a picturesque and pleasing little structure, if built of tastefully conceived forms of iron and steel. Surely the designing staff of the Tramway Department can do better than this. If not, it is time they stood aside and allowed others to try.

Want of taste is also evidenced by the Harbour Trust in the vulgar green paint they have recently applied to the ferry waiting-rooms at the Quay. Buildings blocking out a view of the harbour should never have been erected in the first place; but now they are there, they should be made as picturesque as may be. This effect, however, is not obtained by painting them with the verdant paint that has become associated in our minds with the common or garden barrow. The colour looks even more dull and dingy by comparison with the brilliant emerald of the little oases encircled by the dragons' teeth border, that the City Council has lately provided in the vicinity. The numerous bodies who have the right to, and apparently take pleasure in disfiguring our streets, should look at some of the types of Parisian subway entrances illustrated in *The American Architect* for October 5th, 1907. Of wrought iron, cast iron, terra-cotta and glass, the treatment "is of the freest of Art Moderne, treating each material in an entirely abstract manner, for what there is in the material itself, and with no apparent reference to precedent." The result is that these buildings are fanciful—almost fantastic—but they answer their purpose, and they are eminently pleasing to the eye.

* * * * *

The Dominion of New Zealand is the home of politic and economic experiments, and one is never much surprised at anything they may do there. When Richard Seddon died, several projects were inaugurated for the purpose of keeping his memory green. Among others was one by the Board of Education of the District of Auckland, who determined to erect a technical college in the City of Auckland as a memorial to the late Premier. In furtherance of this laudable

purpose, they conceived it necessary to go abroad for their plans, and accordingly commissioned their architect, Mr. John Mitchell, to proceed to America, and to use the best means available for securing the best design. This he did by asking for competitive designs in the United States to the exclusion of British and Australian architects. The prizes were \$500 for the design placed first, and \$200 for that placed second. Twelve designs were submitted, and the first prize was awarded to Mr. Horace Trumbauer. His design is a good one, especially with regard to the planning, but it is safe to say that it would not have been difficult to procure one equally good much nearer home.

* * * * *

Some two months ago the New South Wales Government requested artists to submit specimens of their work, illustrating Australian subjects and scenery, for selection and subsequent transmission to London, in order that they might be exhibited at the Franco-British Exhibition in May next. By this means a good representative collection of Australian pictures should be obtained. Mr. Alfred Coffey lately issued invitations to view the paintings which he proposes to send in response to this request, and those who inspected his pictures were agreeably surprised at the advance the young painter has made within the last few years. For some reason, his work is now seldom seen at the local exhibitions, but much of it is of undoubted merit.

His principal pictures are four large oils—three landscapes and one sea-piece. Of the landscapes the "Jamieson Valley, seen from Wentworth Falls," is undoubtedly the best. On one side the clean-cut cliffs rise clear, like vast walls of cyclopean masonry. Through the violet haze the sunlit mist drifts over the valley, half shrouding the gray-green depths where the giant eucalypts flourish, but so far below that they are relatively less in size than the stunted shrubs which grow on the barren places of the mountains. The grandeur and sublimity of the scene are well depicted, and one is impressed with the sense of vastness and profundity that broods over the wild valley. The "Rodriguez Pass, Blackheath," is another fine work, but here the whole of the middle distance is bathed in sunlight contrasting sharply with the rocks, cool in shadow, and the vivid green of the Sassafras trees in the foreground. "The Grose Valley from Govett's Leap," is, perhaps, less attractive than the others. It is an artistic transcript from Nature in her wilder moods—a difficult subject, but cleverly handled. The seascape—A Southerly Gale, South Head (illustrated on page 40), is a fine rendering of surf dashing itself to spray against huge sandstone cliffs. The swirl of the water, as it sweeps over the shelving rocks in the foreground, the swathing foam, and the spume of the breaking wave, are excellently suggested. Some smaller studies of mountain scenery strike one at first as being un-Australian, on account of the almost English greenness of the Sassafras—a tree that grows by hidden streams in sequestered mountain valleys, where it is not burnt by summer suns, and where its roots strike deep into a soil less arid than that the gums cling to higher up in the hills. In any case these pictures of Mr. Coffey's will come as a relief to those who have been taught to think of Australia as a land that any artist can render pictorially, if he is only provided with plenty of cobalt and yellow ochre.

* * * * *

In an article appearing in our last issue, entitled "The Vice Regal Residences of New South Wales," the block of Government House, Parramatta, was obtained from a photo, kindly lent by Mr. Nurzey, of Messrs. Nangle and Nurzey, Elizabeth Street,

W. A. Moir, fresh from his travels in Europe, and considerably broadened in experience, held an interesting one-man show in his studio, 70 Pitt-street. Some of the exhibits are only sketches, but others rise to the dignity of pictures of more than usual merit. He seems to have travelled mostly in "A land where it was always afternoon," or a little later, say just on sundown, when the yellows turn to orange, and the orange changes to red before the sun sinks flamboyantly to rest beneath the horizon. Most successfully he has caught the restful effect of sunset in the more northern latitudes—the subtler tones of the Nilean regions have evaded his brush, and we get erudity, where we should have feasted our eyes on phantasmagoric brilliancy. But as he journeys north his pictures become more pleasing, and if the time at his disposal had permitted his continuing his travels into the Arctic regions, one might naturally have expected work of transcendental merit. As it is, his work is gratifying, and we can confidently welcome back a man of untiring industry, unusual versatility and merit. Among his best works are notably (8) "Evening on the Thames"; (7) "Twickenham," a warm sunset effect on the rustic church, bowered in Autumn foliage reflected in the placid river, whose surface is scarcely broken by the brown and yellow-sailed boats mirrored upon it; (24) "The Indian Ocean" shows an iron full-rigged ship with her royals drawing, bowling merrily before the wind. The effect is fresh and breezy.

During his short stay abroad Mr. Moir wasted no time. Sketches from Cairo, Switzerland, and Wales attest his industry, besides four replicas of prominent figures in early Australian history, painted from the originals in the National Portrait Gallery. Captain Cook, Governor Phillip, and Viscount Sydney should be of unusual interest to Australians, and Mr. Moir deserves the thanks of the community for bringing them before us.

REVIEWS.

Walter Crane has published his autobiography—as far as it has gone—in a solid and freely illustrated volume, issued from the press of Methuen and Co., London. Whether we regard Mr. Crane as artist, craftsman or illustrator, we must credit him with material success in whatever branch of art he has applied himself, and no history of later Victorian or early Edwardian Art will be complete without copious reference to his work. As a reformer—both social and artistic—he commands our admiration, but we venture the opinion that the public are more interested in Walter Crane, the artist and craftsman, than in Walter Crane, the man.

The book contains much that is interesting and a good deal that is not, and would have been a smaller and a better volume with a little judicious editing.

Lawrence Housman retells some stories from the Arabian Nights mainly to give Edmund Dulac an opportunity to design some exquisite illustrations. The success of Rackman's drawings in Peter Pan seem to have suggested the volume under notice, and despite the excellence of the model, Dulac has thrown much originality into his work. There are fifty pictures in fac-simile, mounted on grey-toned boards at the end of the volume, and the price of the book is 18s. R. 4to. Hodder and Stoughton. Our copy from Dymock & Co.

INSTITUTE OF ARCHITECTS OF NEW SOUTH WALES

INSTITUTE OF ARCHITECTS OF NEW SOUTH WALES.

MINUTES OF ANNUAL MEETING HELD IN
THE HALL OF THE ROYAL SOCIETY'S
HOUSE, 5 ELIZABETH-STREET, SYD-
NEY, OCTOBER 3rd, 1907.

PRESENT.—H. C. Kent, F.R.I.B.A. (President), in the chair, Messrs. E. A. Scott, A. F. Pritchard, G. Sydney Jones, G. B. Robertson, G. A. Roberts, J. F. Hennessey, A. Spain, J. Barlow, J. B. Clamp, R. Shute, J. J. Sheerin, C. Kemmis, and A. W. Anderson (Fellows), Messrs. Shiels, Uttley Todd, Buchanan, Somerville, Rowe, Carter, Nurzey, Peploe, Jose-land, and De Putron (Associates). Several students and visitors.

MINUTES.—The minutes of previous meeting were read and confirmed after the Secretary read the notice calling the meeting.

APOLOGIES were read from the President of the Master Builders' Association, F. Walker, J. Nangle, B. Hadley, and J. H. Maiden.

CORRESPONDENCE.—A letter was read from the Premier's Secretary, stating that no decision had been arrived at in connection with the competition for memorial to Forby Sutherland, and of Captain Cook's landing-place, but that he hoped the trustees would be able to announce the result at an early date.

LIBRARY.—A letter was read from Mr. J. Sulman re the Library Fund, and the Hon. Sec. stated that the Council had agreed to get in the subscriptions promised by the members before asking Mr. Sulman for his cheque.

W. AND S. DEPARTMENT.—A letter was read from the Secretary of the Water and Sewerage Board to the effect that the new Bye-law relating to the waste pipes had been misinterpreted, and a new Bye-law would be drafted.

W. LAMROCK.—A letter was read from Mr. Lamrock, of Orange, cordially inviting members to call and see him when in that town.

BALLOT.—Messrs. Pritchard and Shiels having been appointed scrutineers, the ballot for new members resulted in the election of Messrs. J. Campbell and C. H. Slatyer, as Fellows.

REPORTS.—The Hon. Secretary read the Annual Report of the Council.

The Hon. Treasurer read the financial statement and balance-sheet, which were received, and the President, in moving their adoption, referred to two matters, which, in his opening address, he had hoped would be accomplished during his two years of office. First, internal reform, and then the Institute's position in regard to outside affairs. The former had been attended to, the Register and declarations which had been allowed to fall into disuse were now practically complete, and all, or nearly all the members had signed them.

The Committee of Studies had prepared a course covering four years, and it had been sent to both students and principals, and there was every hope of an additional advantage through Mr. Sulman's generous offer of the Institute possessing a good students' library. In reference to outside matters, he would particularly draw the attention of the members to that portion of the report referring to the growth of the Government Architect's Department, and its encroachment upon the field of operations of the architects in private practice. He wished to emphasize the fact that the Institute had no fault to find with the Government Architect in his professional capacity, and he had plainly expressed his views to Mr. Vernon. The Department is growing larger than ever, and its operations are not confined to

State buildings, but include country hospitals and shops, and unless he was misinformed was undertaking artisans' dwellings. He hoped the Institute would take decided action during the coming year. In England no such unwieldy department exists. Every large building in London was either competed for, or given to an outside architect. We would soon find that there were more architects inside the Department than outside, and it seemed that it was becoming a species of State Socialism. He would suggest that the Institute should give its attention to such questions as "Registration" and City Improvements. He referred to the sympathetic reception the Lord Mayor had given to the suggestions of the Institute.

Mr. J. F. Hennessey seconded the adoption of the report, and referred to the satisfactory attendances of members of the Council. The report just read was one of the most satisfactory they had heard. The basis of the profession had been broadened by the operations of the Institute. He regretted that so many members of the Council had to retire under the Articles of Association. He agreed with the President's remarks in reference to the Government Architect Department, and it seemed that a Government promising reform had extended socialism in connection with its architectural work. There was no gain to be derived from its so doing, and he considered that there were men outside the Department who were equal in ability and superior in experience to most of those inside. If the work were entrusted to outside architects, it would be quite as well done, and would be less costly. He considered that a Ministry pledged to reform should act up to its promises; the works of local architects would compare favourably with those in the other cities of the world. He hoped the new Council would take the matter up and secure fairplay for the outside architects. He also referred to the work of the Committee of Studies, and the good it was accomplishing. The Building Act Committee had also done very well in dealing with such a complicated measure. The prestige of the Institute had been extended in a marked degree, and he congratulated the treasurer on his satisfactory financial statement.

Mr. Spain supported the resolution, and endorsed the remarks of the previous speakers in regard to the Government Architect's Department, which he referred to as an octopus.

Mr. Shiels referred to a passage in ART AND ARCHITECTURE, which he thought was too severe on the Art Society.

Mr. Barlow, the Editor, replied to Mr. Shiels' comments.

The adoption of the reports was carried unanimously.

STANDING COMMITTEES' REPORTS.—The Committees' reports by City Improvement Committee, Journal Committee and Committee of Studies were read and received.

The Students' Association report was read and received.

The meeting then terminated.

MINUTES OF SPECIAL GENERAL MEETING HELD IN THE HALL OF THE ROYAL SOCIETY'S HOUSE, 5 ELIZABETH- STREET, SYDNEY, JANUARY 23rd, 1908.

PRESENT.—H. C. Kent, F.R.I.B.A. (President), in the chair, Messrs. E. A. Scott (Vice-President), A. Spain, J. Barlow, C. H. Slatyer, G. S. Jones, W. Newman, J. Dunstan, J. F. Hennessey, A. F. Pritchard, C. E. Kemmis, J. B. Clamp, J. J. Sheerin, G. A. Roberts, and A. W. Anderson

INSTITUTE OF ARCHITECTS OF NEW SOUTH WALES

(fellows); Messrs. Somerville, Budden, Withers, Isaacs, Uttley Todd, Shiels, De Putron, and Buchanan (Associates).

NOTICE.—The Hon. Secretary read the notice calling the meeting.

ADMISSION OF NEW MEMBERS.—Messrs. J. Dunstan and C. H. Slatyer were formally admitted as members of the Institute.

LATE G. A. MANSFIELD.—The President referred to the death of the late G. A. Mansfield, the first President of the Institute, and proposed the following resolutions:—"That the Institute of Architects of New South Wales at its first meeting after the death of the late George Allen Mansfield, F.R.I.B.A., who was its first president, desires to place on record its sincere appreciation of his enduring work in this State, and of the service he rendered to the profession during his long career." "That a copy of this resolution be sent to Mrs. Mansfield and Mr. Wilfred Mansfield," which were seconded by Mr. A. Spain, and carried unanimously, the members standing.

QUANTITY SYSTEM.—The President introduced the special business of the meeting, and reported that the representatives of the Institute (viz., H. C. Kent, E. A. Scott, A. Spain, G. B. Robertson, J. F. Hennessey, and A. W. Anderson) had met the representatives of the Master Builders' Association (viz., Messrs. E. H. Buchanan, J. Wall, H. J. Thompson, J. Howie, W. Stuart, and J. M. Pringle, with Mr. T. Loveridge as President of the Federated Master Builders' Association of Australia), and had, after long discussion, agreed to a series of resolutions, copies of which had been issued to the members of the Institute. These resolutions had that day been considered by the Council, and slightly amended, and they were now before them for discussion. The proceedings would be conducted as in committee, and he called on the Hon. Secretary to read the resolutions. After the resolutions were read, the Hon. Secretary stated that to expedite matters, he would propose each resolution, and they were dealt with *seriatim*.

RESOLUTION No. 1.—"That the principle of instituting the Quantity System be approved." Seconded by Mr. Newman, and carried unanimously.

RESOLUTION No. 2.—"That quantities be provided for all works exceeding £2000 in value, but be optional for works of less value." Seconded by Mr. Scott, and carried unanimously.

RESOLUTION No. 3.—"That instead of making the quantities a portion of the contract, the selected tenderer should verify the quantities and accept the responsibility in the form of a lump sum contract, but that the priced bill of quantities should, after perusal by the architects, in all cases be kept sealed in the confidential custody of the architect, to be opened only and resealed in the

presence of the contractor, and that the prices therein should constitute schedule rates for all additions and reductions." Seconded by Mr. Spain. The word "additions" was altered to "extras," and the resolution carried unanimously.

RESOLUTION No. 4.—"That a certain number of qualified quantity surveyors be mutually recognised by the Institute of Architects and the Master Builders' Association, with power to add to the list as necessity arises, and that such quantity surveyors shall sign a code of rules approved by the Institute and the Association." Seconded by Mr. Scott, and carried unanimously.

RESOLUTION No. 5 (a).—"That the quantity surveyor's fees be a portion of the tender and contract amount." Seconded by Mr. W. Newman, and carried unanimously.

RESOLUTION No. 5 (b).—"That such fees be at the rate of one per cent. on the contract amount." Seconded by Mr. Spain, and carried unanimously.

Resolution No. 5 (c).—"That such fees be paid by the contractor out of the amount of the first certificate, and be included therewith, and within fourteen days from the issue thereof, or before the issue of the second certificate, whichever shall first happen, and shall be payable only on production of an order on the contractor from the architect." Seconded by Mr. J. F. Hennessey, and carried unanimously.

The President then moved that the whole of the foregoing resolutions be adopted, and forwarded to the Master Builders' Association, as the resolutions of the Institute. Seconded by Mr. Spain, and carried unanimously.

The meeting then terminated.

At the first General Meeting of the Session, held in the Royal Society's House, on February 20th, 1908, the following gentlemen were elected as office-bearers for the ensuing year:—

OFFICE-BEARERS:

President: E. A. SCOTT.
Vice-President: G. B. ROBERTSON.
Hon. Treasurer: A. F. PRITCHARD.
Hon. Secretary: A. W. ANDERSON.

COUNCIL:

H. C. KENT, F.R.I.B.A. (Ex-officio).
J. F. HENNESSEY.
G. S. JONES, A.R.I.B.A.
W. NEWMAN.
ALFRED SPAIN.

Associate Member: C. ST. JULIEN.

The Index for 1907 will appear in our next issue.

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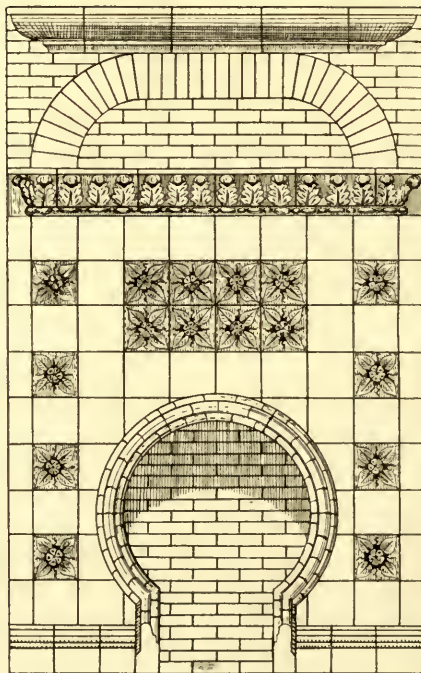
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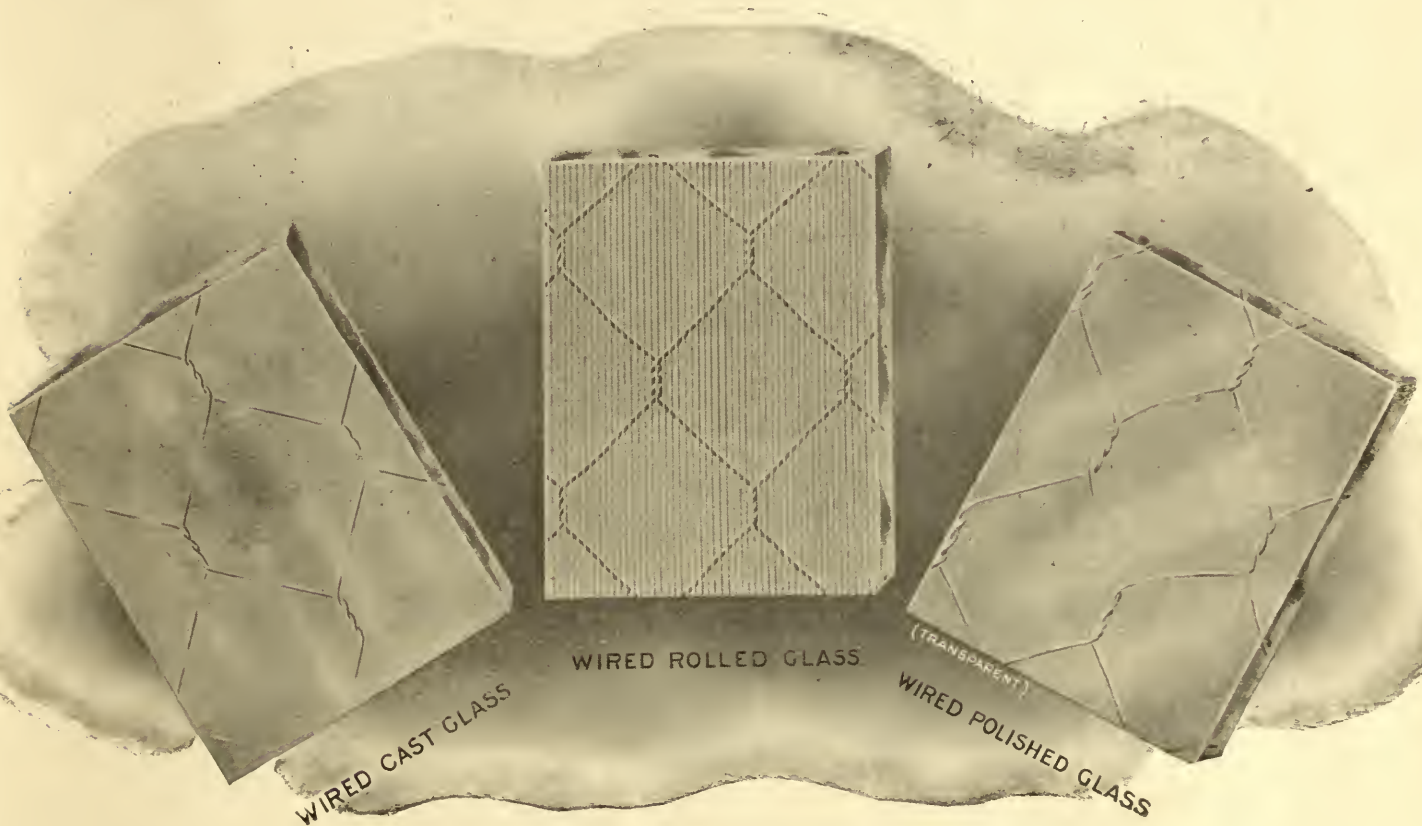
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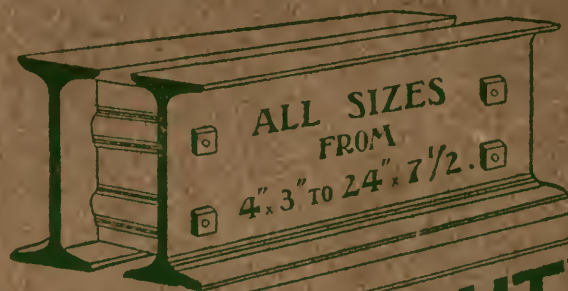
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